**Photo Credits:** All photos by **Lynn Lane**

Cover: Michelle Cantua, *To What End*

P. 6: Ty Lewis, the FAITH of a mustard seed

P. 8: NobleMotion Dance, *Fragment*

P. 10: Samskriti, *Dance of Shiva*

P. 18: Cara Shanks, *Star Talers*

P. 20: Lindsay Gary, *Eleggua*

P. 21: Transitory Sound and Movement Collective, ... *the number you have reached is no longer in service*

P. 24: Emily Roy Sayre, *Saudade*

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The mission of Dance Source Houston is to nurture and support contemporary dance artists, the organizations that present them, and to identify and build audiences for contemporary dance in the Greater Houston Area.

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This report was made possible from the generous support from Houston Endowment.

Dance Source Houston also receives funding from the Texas Commission on the Arts, and the City of Houston through the Houston Arts Alliance.

Dance Source Houston is grateful to the many individuals and organizations who participated in and provided support for this project.

Special thanks to Dance/NYC, Houston Arts Alliance, Houston Endowment, and to the staff of Sankofa Research Institute.
This study gathers information on the activity, economics, needs, and strengths of the Houston dance community. Focusing on dance organizations and the individuals that comprise the dance workforce, this report offers a snapshot of the current state of the art form in our city and allows for a deeper understanding of the local landscape. Collecting this data has been a goal for Dance Source Houston for the past seven years, and we feel this marks the beginning of a new chapter in the organization’s life; expanding upon our advocacy work for our constituents.

For the first time, we have real data on the Houston dance sector; across budget size, genre, location, and demographics. This dance-focused study is the first of its kind in the city and region, and our hope is that others will follow; arming dance communities with quantitative and qualitative information to better advocate for mechanisms to advance and empower them.

While the opportunity to pursue the research has been exciting, much of the information is sobering. There is a large amount of unpaid dance work for individual artists, with 40 percent of dance workers reporting $30,000 or less in income for 2017. The majority of responding organizations are more than 10 years old, yet have budgets under $100,000 and no full-time paid staff. The data shows that while there is a large amount of dance happening, the people involved are not being compensated at a sustainable rate, which raises concern for long-term viability in the field.

This report and all of the information collected belongs to the hundreds of individuals and organizations that provided the research. Our hope is that the report will not only give Dance Source Houston and other stakeholders a clearer picture of the realities that dance organizations and individuals face, but also what can be done to strengthen the Houston dance community.

MOLLIE HAVEN MILLER

Executive Director
Dance Source Houston
The assessment survey focused on current resources and investigated areas of identified needs. A primary concern was to understand how dance artists and organizations are able to support themselves. The reported data reflects a survey taken in 2018 that reflects fiscal year 2017 financial information. This report provides insight into resources in the dance workforce on individual and organizational levels and serves as a baseline indicator that will allow for long-term measurement. Data summaries and trends provide insight as to where opportunities for intervention and support could most beneficially impact this sector.

TIMING AND RESPONSE

As the first dance-specific needs assessment for the community, there was an overwhelming response, particularly from individuals. Dance Source Houston and the community-based participatory process created an extensive list of 117 questions for individuals that took over 20 minutes to complete. Though there were some incomplete responses, one respondent even commenting “I kinda got tired filling this out,” nearly 70 percent of the 262 respondents completed the survey.

The response rate from organizations was also strong, with thirty organizations of varying budgets, genres, and missions responding. 93 percent completed the 73-question, 17-minute survey.

One of the most prevailing sentiments from the open-ended comments was one of gratitude. Through the community-based research process, and through this extensive survey, many of the respondents felt acknowledged and engaged for future work. One response, echoed by many: “I want to thank Dance Source Houston (and to all others involved) for their efforts in spearheading this survey and survival movement. Dance, in order to live and thrive, needs to have continued leadership and support. It gives me hope.”

RESOURCEFUL, WITHOUT RESOURCES

Dance Source Members in 2017 accounted for nearly $50.6 million in direct expenditures and reported over 703,000 audience members.

In 2017, the organizational survey respondents alone presented and produced 421 local performances, 60 world premieres, and nearly 13,000 classes and workshops for the public. Over half of the responding organizations reported a budget of less than $100,000 for the fiscal year 2017. Operating on a relatively small budget, these organizations are still providing a large numbers of performances and other public offerings, accounting for over half of the world premieres and a third of the commissioned projects.
Those numbers tell only part of the story, because the economic data does not track the individual dancers, choreographers, dance educators, or entrepreneurs in the region. The impact of the dancers is not just on stages, but in the classrooms and the sensibilities they bring to their work inside and outside of the sector.

If sector sustainability is a goal, the survey identifies that the workforce is consistently unpaid, underpaid, and under-recognized. 28 percent of respondents who derive the majority of their income from dance-related work made less than $25,000 in 2017 and 13 percent earn near or below the poverty line.

The majority of the individuals holding multiple jobs to sustain their creative careers, with many similar sentiments of: “I rely heavily on my spouse to be able to do my work in dance.”

**CREATION AS INTERDEPENDENT**

Dance in Houston is primarily a live experience. As extrapolated from this dataset, the local dance community does not rely on film or other mediated experiences. It instead focuses on concerts and performance events with dancers and audience members (with some events having an overlap). Both individual and organizational respondents expressed the desire to expand networks and more consistently and effectively engage with the current audiences.

DSH and other service organizations previously launched programs, initiatives, and support structures to address the community’s continual marketing concerns. Start-ups and more established organizations have been able to manage shifting technologies, content-driven promotion, and communication with stakeholders, but successful strategies have not trickled-down to individuals or scaled up to community-wide effectiveness. Because a one-size-fits-all solution has not proven successful, what learning can happen from prior work to inform strategic initiatives that will address components of these issues?

The dance sector can also benefit from expanding their networks to support creation and process, as the relationship to other arts disciplines and industries offers opportunities for mutual benefit. Houston dancemakers consistently engage live musicians, visual arts collaborators, and designers. The survey revealed that there is substantial interest to engage in further collaborations and increase the incorporation of more or advanced production elements. In this way, dance sits as a central node to other art forms in ways that are rarely reciprocated.

How can the dance sector collectively understand their relationship to the lighting, sound, and technology fields to build opportunities for mutual benefit?

**CREATIVE COST**

A consistent comment from the survey was the desire for more creation time. This includes development time in a studio with dancers exploring movement vocabulary, thematic elements, as well as production rehearsals to more fully incorporate setting, sound, lighting, and technology. This investment does not diminish the accomplishments of the community so far, nor does it denote dissatisfaction with dance work being created. This is not about measurable, practical impacts, but about aesthetics and the investment in creativity. As one respondent stated, “Without opportunities to develop deep dance work, companies and choreographers are often forced to focus on ‘producing’ rather than creating their best work.”
GROWTH AND MEASURES OF SUCCESS

Some artists, administrators, board members, and patrons correlate upward, linear organizational growth to “success.” The idea that longevity fosters greater support and capacity is not supported by this data which indicates there is no direct correlation between age of an organization and budget growth.

Which begs the question, how does the community define success? What are the collective measures?

After the January town hall meeting, one attendee responded:

“The survey is evidence that dance is not a means to an end for the respondents. We prioritize dancing, creating dances, and sharing dance over making money, and we are willing to share our own resources to do more of all that. We budget for dance over our basic needs or perhaps as one of our basic needs. This prioritization signifies our belief in how valuable [dance] is to our wellbeing. We’d rather be dancing than rich or retired. Dance enriches our lives and our world. It is our way of taking care of ourselves and making the world a better place. We want more resources so we can share the gifts of dance with more people.”

COLLECTIVE ACTION, COLLECTIVE TRANSFORMATION

The needs-assessment survey and this report are the purposeful products of a community-engaged process. The survey and this report are just steps in the process, meant to inform and invite action.

Dance Source Houston has committed to particular recommendations to address some of the trends from the report. Furthermore, DSH is committed to hosting collective strategy meetings with stakeholders to develop concrete action steps to address some of the identified needs.

The value of the research is as a tool for dialogue, action, and transformation. We encourage you to see this report as one of many elements the community can utilize to choreograph a creative movement forward.

We encourage you to dialogue with artists, audiences, communities, and Dance Source Houston Staff and Board to be part of Houston’s dance transformation.

“We share dancers. We share training. We share audiences. We share teachers. We share educational programs. We share impact on our communities. We support each other. We work in the community as partners, not competitors.”

- Survey respondent
When **Dance Source Houston (DSH)** embarked upon the opportunity to facilitate a needs assessment of the Houston dance community in 2017, we made the decision to use a Community-Based Participatory Research (CBPR) approach. We recognized from past experience that using this methodological practice encouraged active and open participation in surveys and conversations regarding the wants and needs of the community. With a high value placed on ensuring the research tools, methods and outcomes were responsive, appropriate, and relevant to the individuals we needed information from, CBPR was the methodology most in alignment.

We also made the decision to source organization information directly from respondents rather than from Data Arts profiles. Data Arts is a requirement for organizations receiving grant support from the City of Houston through Houston Arts Alliance, but many organizations in our community do not receive city funding and are not appropriately reflected in organization budget, staffing, and programming fields.

**DSH** partnered with **Sankofa Research Institute (SRI)** to develop a collaborative framework for collecting qualitative and quantitative data from individual artists and organizations to complete a comprehensive needs assessment of the dance community in the Greater Houston Area. The project team utilized community-based participatory research to engage a diverse number of individual artists and organizations to accomplish the following objectives:

- Design a systematic approach for completing a needs assessment that fits the purposes and context of the Houston dance community
- Identify and prioritize a list of needs that adequately represents the Houston dance community
- Generate a shared awareness and understanding of the present gaps between current needs and available resources within the Houston community
- Employ the list of prioritized needs as a criterion for developing a set of responsive and relevant metrics to evaluate DSH’s existing and future programming and services

In September of 2017, SRI and DSH initiated project meetings that focused on prioritizing the categories of information for data collection through online surveys. For individual dancers and dancemakers, the staff specified nine priority categories:

- demographics,
- career identity,
- dance-related financials,
- dance affiliations,
- spatial needs,
- technology needs,
- affordability needs,
- art-based needs, and
- areas of expertise.

For dance organizations, the staff specified seven priority categories:

- demographics,
- financials
- dance activities and services,
- spatial needs,
- technology needs,
- art-based needs, and
- areas of expertise.

To validate both sets of categories and to pre-test corresponding questions, the project team organized focus groups with DSH’s board of directors, individual dancers and dancemakers, and dance organization leaders, facilitated by SRI.
The focus group participants received a draft of the survey topics and related questions and were asked the following:

- Are any of these questions unclear? If so, which ones and why?
- What additional questions are needed?

To assist the project team in developing an outreach plan to engage broad participation in the surveys that represent the diverse members of the Houston dance community, focus group participants were asked the following:

- How can we reach more leaders of dance organizations to complete the survey?
- How can we reach more individual dancers and dancemakers to complete the survey?

SRI facilitated the first focus group conversation with seven DSH board members in late September of 2017. SRI and the DSH then utilized the feedback from the board to amend the proposed set of questions. In November of 2017, the project team began recruiting participants for focus groups with individual artists and organizational leaders. Digital postcards advertising the focus groups were distributed on Facebook, Instagram, ArtsHound, and Eventbrite. Additionally, DSH staff sent emails to contacts in its database to recruit participants. In December of 2017, SRI facilitated a focus group with thirteen individual dancers and dancemakers, as well as another focus group with nine leaders of dance organizations. All participants were offered a $50 honorarium for their time and expertise, as well as reimbursement for any parking expenses. The focus groups provided the team an opportunity to share the origins of the project and detail its objectives, as well as to clarify how the findings were planned to be utilized and made available. Moreover, the sessions were an opportunity for the project team to engage in direct collaboration with the dance community to develop a needs assessment that is relevant and impactful to a diverse set of artists and art leaders.

SRI and the DSH staff utilized the feedback provided in these two focus groups to finalize the survey questions. SRI designed the surveys on the online platform, SurveyMonkey, which was chosen because DSH routinely uses the tool for evaluation purposes. Data collection for the survey of individual dancers and dancemakers began in February of 2018. Data collection for the survey of dance organizations began in March of 2018. The outreach strategy for the surveys included distributing printed postcards announcing the surveys at community centers and distributing digital postcards on
Artshound, Facebook, Instagram, and Eventbrite. Additionally, dance faculty at Houston Community College, Lone Star College, Sam Houston State University, San Jacinto Community College, and the University of Houston were sent an email requesting that they share the survey with students. Lastly, DSH announced the surveys to contacts in its database, as well as requested that the Houston Arts Alliance and Houston Endowment share the announcement with their relevant contacts.

The second set of focus groups was held with five dance leaders in April of 2018 and with four individual dancers and dancemakers in May of 2018. The purpose of these sessions was to provide the dance community with an opportunity to preview the survey findings and assist the project team in clarifying and deepening its understanding of the responses. Moreover, the focus group participants were engaged in a discussion of potential strategies for addressing the identified needs of the dance community. All focus group participants were offered a $50 honorarium for their time and expertise, as well as reimbursement for any parking expenses.

The feedback provided in these focus groups was used to guide further analysis of the data and inform a draft of DSH’s recommendations. The project team utilized the feedback provided in these two focus groups by refining its analysis of the data, as well as informing a draft of recommendations to support a healthy and thriving dance community of individual artists, leaders, and organizations. The project team presented this data report and preliminary recommendations at a morning town hall meeting in May of 2018 at Hunter Dance Center and an evening town hall meeting at the Houston Metropolitan Dance Center.

The town hall sessions included time for discussion, and the thirty-six attendees were given written comment forms asking the following:

- What comments or questions do you have about the Dance Community Needs Assessment Survey?
- What additional suggestions or feedback do you want to share with Dance Source Houston about being a local dancer or dancemaker?
- What initiatives, committee or projects would you like to get involved in as a member of the dance community?
- Please share any other questions, feedback, or comments.

The project team closed data collection for both surveys in June of 2018.

In light of the feedback from the town halls, DSH engaged the Center for Art & Social Engagement (CASE) at the University of Houston to draft a summary of the data and re-engage the data in light of the community’s questions, concerns, and requests for clarification.

To better understand the trends within the sector, CASE further segmented the individual respondents by professional age, dance genre, salaried/non-salaried, and ethnic representation. Organizational respondents were segmented by budget size and organizational age.

In January 2019, CASE and Dance Source Houston Directors presented the additional findings and DSH recommendations. The forty-two attendees of the January meetings along with prior attendees were invited to engage in another round of feedback and a call for recommendations to be included in this report. CASE submitted an updated report to DSH board in March, with the completed report finalized in May 2019.

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Professional Age grouping was determined by a combination of distribution and significant career stages. Salaried/Non-salaried refers specifically to how respondents self-reported payment for dance-related work. Genre segmentation relied upon the frequency of self-reported dance genres. Jazz was not broken out separately in the report, as there was little differentiation from the Modern and Contemporary respondents. An Ethnic/ Diasporic category combined non-Western and diasporic cultural forms [African, West African, African diasporic; Ballet Folklorico; Chinese Dance; Ethnic; Flamenco, Indian (classical and Contemporary) and Bollywood; Latin (inclusive of: Tango, Samba, Salsa, Bachata)]. Though the forms are not similar, the similar infrastructures and presentation opportunities created enough overlap to investigate their concerns as a group. As many respondents self-reported multiple genres, their responses were counted in each category.

Organizational segmentation was determined by the respondents’ self-reported budget size and organizational age. Due to the size of the organizational respondent pool, further segmentation created groupings with only two to three respondents, so statistical percentages are easily skewed. See Appendix 2: The Numbers for details on each segment.
INDIVIDUAL NEEDS ASSESSMENT

DATA SNAPSHOT

Total Respondents: 262

Women - 78%
LGBT - 16%
Born outside United States - 13%
Non-white / non-Euro American - 40%
Average Age - 38
Children in home (under age 18) - 23%

Owns a car 90%
Own home 39%
Annual income under $25,000 - 36%
Bachelor’s degree or more - 77%
Dance business owners - 22%
Dance Source Houston members: - 33%

WHO?

GENDER
Female 78%
Male 18%
Non-binary 2%
Other 2%

EDUCATION
Some high school course work - 1%
High School / GED - 7%
Some college - 15%
Bachelor's degree - 40%
Some post graduate work - 9%
Post graduate degree - 28%

LGBTQ
No - 81%
Yes - 16%
Other - 3

CHILDREN IN THE HOME
None - 77%
One - 11%
Two - 9%
Three - 3%

BORN IN THE UNITED STATES
Yes - 87%
No - 13%

Respondent Demographics v. Houston

<table>
<thead>
<tr>
<th></th>
<th>Respondents</th>
<th>Houston</th>
</tr>
</thead>
<tbody>
<tr>
<td>White / European American</td>
<td>8%</td>
<td>69%</td>
</tr>
<tr>
<td>Native American / Other</td>
<td>4%</td>
<td>1%</td>
</tr>
<tr>
<td>Multiracial / Multiethnic</td>
<td>8%</td>
<td>1%</td>
</tr>
<tr>
<td>Hispanic American / Latino</td>
<td>15%</td>
<td>42%</td>
</tr>
<tr>
<td>Black / African American</td>
<td>14%</td>
<td>19%</td>
</tr>
<tr>
<td>Asian American / Pacific Islander</td>
<td>1%</td>
<td>7%</td>
</tr>
</tbody>
</table>

12
The majority of respondents live within the city of Houston, however there are large numbers of danceworkers present in the surrounding suburban communities, specifically Friendswood, Huntsville, Katy, Pearland and Spring.

**DANCE GENRES**

- Modern – 21%
- Ballet – 16%
- Contemporary – 15%
- Jazz – 15%
- Ethnic/Diasporic – 6%
- Tap – 5%
- Hip-hop – 5%

Other genres reported include: aerial, belly dance, country-western, creative movement, flow arts, improvisation, lyrical, Musical Theatre, performance art, swing, and more.

Each respondent self-defined up to five genres of dance with which they identify. Many respondents identified more than one genre, with an average of 3.3 of genres per respondent.
ORGANIZATIONAL ASSESSMENT

DSH Members contributed nearly $50.6M in direct expenditures, and drew audiences of over 703,000 people in 2017.

As reported to DataArts for FY2017, representing 23 DSH members organizations including:

Asia Society Texas Center
City Dance, Inc.
Core Dance
Dance Houston
Dance of Asian America
Dance Source Houston
DiverseWorks
Evelyn Rubenstein Jewish Community Center of Houston
Frame Dance Productions
FrenetiCore
Fresh Arts
Group Acorde
Hope Stone Inc.
Houston Ballet Foundation
Houston International Dance Coalition
Houston Metropolitan Dance Center, Inc.
Indian Performing Arts Samskriti
Karen Stokes Dance
NobleMotion Dance
Open Dance Project Inc
Silambam Houston
Society for the Performing Arts
Uptown Dance Company

DATA SNAPSHOT

Total Survey Respondents: 30 / 27 completed
10 Years or Older — 66%
20 Years or Older — 47%

No Full-time Paid Employees — 53%
Own space — 13%
Annual budget under $100,000 — 54%

2017 Performances
421 local performances
60 world premieres
$20 average ticket price

Classes & Workshops
13,000+ ongoing to the public
904 ongoing to professionals

FY17 Organizational Respondent Budgets

<table>
<thead>
<tr>
<th>Budget Range</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10,000,000+</td>
<td>3.70%</td>
</tr>
<tr>
<td>$1,000,000 - $5,000,000</td>
<td>7.41%</td>
</tr>
<tr>
<td>$900,000 to $999,000</td>
<td>3.70%</td>
</tr>
<tr>
<td>$500,000 to $599,000</td>
<td>7.41%</td>
</tr>
<tr>
<td>$300,000 to $399,000</td>
<td>3.70%</td>
</tr>
<tr>
<td>$200,000 to $299,999</td>
<td>3.70%</td>
</tr>
<tr>
<td>$100,000 to $199,999</td>
<td>11.11%</td>
</tr>
<tr>
<td>$25,000 to $99,999</td>
<td>25.93%</td>
</tr>
<tr>
<td>Less than $25,000</td>
<td>29.63%</td>
</tr>
</tbody>
</table>
ORGANIZATIONAL AGE DISTRIBUTION

- 0-2 Years, 11%
- 11-20 Years, 22%
- 21-30 Years, 15%
- 31-40 Years, 7%
- 41-50 Years, 15%
- 51-82 Years, 4%
- 8-10 Years, 34%

2017 Presentations by Organizational Age

- Live Presentations
  - 0-2 Years: 5
  - 3-5 Years: 6
  - 8-10 Years: 7
  - 11-25 Years: 23
  - 35+ Years: 65
- Self-Productions
  - 0-2 Years: 6
  - 3-5 Years: 9
  - 8-10 Years: 5
  - 11-25 Years: 61
  - 35+ Years: 55
- Out-of-Town Performances
  - 0-2 Years: 6
  - 3-5 Years: 5
  - 8-10 Years: 9
  - 11-25 Years: 12
  - 35+ Years: 19
- Local Performances
  - 0-2 Years: 5
  - 3-5 Years: 22
  - 8-10 Years: 16
  - 11-25 Years: 42
  - 35+ Years: 87

Premieres and Commissioned Works by Organizational Budget

- Commissioned Works
  - <$25K: 2
  - $25-99K: 12
  - $100-499K: 18
  - $500-600K: 3
  - >$900K: 14
- National Premieres
  - <$25K: 8
  - $25-99K: 3
  - $100-499K: 9
  - $500-600K: 2
  - >$900K: 15
- World Premieres
  - <$25K: 9
  - $25-99K: 28
  - $100-499K: 13
  - $500-600K: 1
  - >$900K: 9
The assessment survey and its dissemination aimed to understand a broad representation of dance in Houston. The respondents represent internationally recognized producing companies and presenters to new creative entities that are mixing entrepreneurism, education, and creation. Individual respondents include students from university and local academies to choreographers and dancers who have influenced generations of movement artists and audiences.

**THE PEOPLE**

Input from the DSH board and focus groups advised that the surveys needed to capture dance independents (those who are working outside of non-profit organizational structures) as well as dance companies and organizations. The surveys also wanted to acknowledge the potential differences in those who operate primarily as dancers versus those who operate as choreographers or administrators.

The 272 respondents included 147 who identify as both choreographers and dancers, 59 dancers, 23 choreographers, 28 dance instructors, and 23 full-time students.

**DANCE WORK**

As with other creative sectors, the dance community relies on the “gig economy,” where no single source provides the majority of income. Individual danceworkers are pursuing work inside and outside of the field to support the creation and presentation of dance with 72 percent of respondents engaged as dance educators in private studios and conservatories and over half identifying as a non-profit worker, arts administrator, or dance business owner (see Appendix 1-Individuals.5). 38 percent of the respondents work in non-dance fields (e.g. medical, legal, hospitality, non-arts education, etc.).

Multiple jobs may provide flexibility of schedule and allow for a diversity of creative pursuits, but many of the respondents commented on a desire to have “more consistent pay” and “stability.” Unsurprisingly, the majority (78%) of the respondents would like to increase the percentage of their income from dance-related work, but increasing the percentage of work in dance is only one component toward a flourishing community.

56 percent of the respondents derive the majority of their income

“As one of the lucky ones... I have the means to pay for any of the unexpected or expected expenses that may arise due to my profession but many of the dancers that I employ do not and I do not have the means through our company to pay for some of those items for them.” - survey respondent
from dance-related work. Across the genres, almost half (47%) report over 75 percent of their income is dance-related work (Fig. A1-1.7). Yet, piecing together jobs in dance is not proving lucrative, as 28 percent of the respondents earned less than $20,000 in 2017; with 13% earning near or below the poverty line (Fig. I.1).

DEVELOPING A CULTURE FOR COMPENSATION

Though many in the sector rely on outside work to sustain themselves, the sector needs to be able to provide for its workers in the long term. Nearly half of those surveyed do not receive compensation for at least one-in-four dance jobs each week. Those earlier in their career (0-3 yrs: 56%, 4-5 yrs 35%) report more than half of their dance-related work per week is “unpaid.” (Fig. A1-1.8)

Houston’s dance community is making strong efforts in paying its artists. Over a third of the respondents pay their artists “every time.” (Fig. I.2 and Fig. A1-1.9)

However, there is another third that “never” pays the dancers. Many of the survey comments reflect the desire to pay a “living wage,” but while simultaneously mentioning the difficulty to pay any fees at all.

The unpaid work does not correlate to a lack of value for dancers, but is a symptom of a sector that invests more in productions than in the human labor. 46 percent of surveyed dancers and choreographers “never” pay themselves and an additional 31 percent rarely do. (Fig. A1-1.10) Of the 46 percent that never pay themselves, 25 percent “always” or “almost always” pay dancers.

As artists demonstrate longevity in the sector, there is a marked reduction in the frequency of “never paying” the dancers after the 10-year professional mark. The data did reflect a jump at the 6-9 year mark to from 44 percent to 66 percent, but begins a steady decline after a decade in the profession (Fig. I.2). Whether this reflects increased capacity at that stage of their careers or a concentrated value shift to recompense longevity, this is a long time to rely on volunteer labor.

A sector must invest in their workforce, but in dance, the data demonstrates that investment may look different than direct monetary compensation. Ballet (55%) and Tap (57%) are two genres that demonstrate why dancer payment cannot always be a measure of accomplishment. Ballet (55% of self-identified respondents never pay their dancers) consistently utilizes an academy framework, which creates performance works with students who are paying to learn the craft and technique. Tap (57%) and some of the more social-dance forms develop performances that prioritize community engagement over paid dancers.

Payments to dancers becomes a significant concern for non-profit dance organizations, as 81 percent of the organizations paid their dancers in 2017 (Figure Organizations.1) Dancers can rely on direct compensation from organizations as the organization gains in experience and/or budget size. The organizations primarily pay the dancers on a per-project basis, (78% in 2017, 71% in 2018). Most of the per project fees are determined by a percentage of monies raised. Rarely are these fees determined by an hourly rate, so rehearsal and creation time is frequently unpaid.

**FIG. I.2: FREQUENCY OF INDIVIDUAL RESPONDENTS PAYING DANCERS**

<table>
<thead>
<tr>
<th></th>
<th>Overall</th>
<th>0-3 Year</th>
<th>4-5 yr</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>34%</td>
<td>41%</td>
<td>67%</td>
<td>32%</td>
<td>26%</td>
<td>16%</td>
<td></td>
<td>38%</td>
<td>33%</td>
</tr>
<tr>
<td>Almost never</td>
<td>4%</td>
<td>18%</td>
<td>0%</td>
<td>13%</td>
<td>0%</td>
<td>0%</td>
<td></td>
<td>3%</td>
<td>5%</td>
</tr>
<tr>
<td>Occasionally</td>
<td>16%</td>
<td>6%</td>
<td>18%</td>
<td>7%</td>
<td>14%</td>
<td>17%</td>
<td>28%</td>
<td>3%</td>
<td>22%</td>
</tr>
<tr>
<td>Almost every</td>
<td>10%</td>
<td>0%</td>
<td>6%</td>
<td>7%</td>
<td>18%</td>
<td>17%</td>
<td>4%</td>
<td>10%</td>
<td>9%</td>
</tr>
<tr>
<td>Every time</td>
<td>36%</td>
<td>35%</td>
<td>35%</td>
<td>7%</td>
<td>36%</td>
<td>39%</td>
<td>52%</td>
<td>46%</td>
<td>31%</td>
</tr>
</tbody>
</table>
For individuals, the difference between salaried and for-hire is significant, as those salaried are three times more likely to get paid for rehearsals (Fig. A1-I.12). This is still an issue for most, as even salaried dancers and choreographers report that 25% of the time they never get paid for rehearsals, compared to 35% (choreographers) to 38% (dancers).

**NURTURING AND KEEPING TALENT**

A driving force for the survey is understanding how to nurture dance talent in the city, and encourage that talent to stay here. A key metric is the accessibility of skilled dancers. There is a general feeling by both individuals (62% Fig. A1-I.13) and organizations (74% Fig. A1-O.5) that they have access to the dancers that they need to accomplish their goals.

To maintain their bodies for the rigors of the form, dancers require access to affordable training and equipment. The survey respondents reported an average expense of $275/month for workshops and classes (Fig A1-I.14). Ballet (60%) and contemporary (59%) dancers believe that they can afford the dance-related training they need, with Tap (62%) and Hip Hop (62%) having a larger majority who cannot afford the training they need (Fig. A1-I.15). Those engaged in Hip Hop (64%) and Ethnic/ Diasporic (59%) forms expressed a lack of access to affordable dance-related supplies. The majority of Latino and Black respondents expressed a lack of both training and supplies.

With over 71 percent of individuals identifying as an independent operator, many of the individuals cannot rely upon an external infrastructure to support them in times of crisis. Additionally, with less than 33 percent (Fig. A1-I.6) of individuals receiving a salary for their work within the dance field, income sources for dance workers are not predictable, are not paid on a typical schedule, and do not acknowledge the amount of time provided.

This fact is further reflected in the amount of unpaid dance work happening across the sector. While 77 percent of organizations plan to pay dancers during 2018 (Fig. A1-O.4), the form of payment is primarily project-based, with very little salary pay available. These factors demonstrate an ongoing concern for the viability of the city to maintain its dance talent.

**THE RESPONSIBILITY OF PRODUCTION**

66 percent of respondents produced work in 2017. Most feel like they are prepared to make and present their work, as 73 percent feel they have the self-production skills and collaborative development and production skills (78%) for success (Fig. A1-I.15).

Most of the respondents (63%) rely on

---

“Excellent dancers survive on very little dance income for a time period – but this takes a toll, and eventually they have to leave dance or leave Houston to survive.”

- survey respondent
means other than their own funds to produce their projects (Fig. A1-I.11). A third of the artists personally pay for 50 percent or more of the project, 24 percent of respondents personally pay for most (75% or more) of total project costs with 4-5YR (44%), 0-3YR (29%), and 25+YR (26%) taking on the bulk costs (Fig. I.3).

It may be understandable that those earlier in their careers would need to take on larger portions of the project costs as they do not have the history or track-record to apply for grants, nor do they have the time to garner a string of supporters. The fact that 43 percent of the 25+YR group reports self-funding over 50 percent of their projects is surprising, as one would suppose that systems of support would build over the years.

Artists who dance tap and ethnic/diasporic forms, as well as artists who define as multiracial and Native American/other rely heavily upon their own resources. Of the multiracial respondents who self-funded 50 percent or more of costs, the majority have been in the dance field for five or fewer years.

47 percent (Fig. A1-I.16) of respondents identify fundraising as a need, as they sustain their careers, it becomes a more consistent priority with 52 percent to 65 percent of individuals with 11-25 professional years in the field identifying the need.

For some artists, maintaining a company or diversifying funding sources is less important than focusing on the creative process and performance experience. However, if we are using the metric of sustainable practices and a multi-year career, then these artists and genres who rely mainly on their own funds may require additional support structures or training to diversify their funding base.

INDEPENDENT V ORGANIZATION

There are a number of artists who identify as “independent.” Many who are making choices to focus on creation rather than the infrastructure, and who, by choice or by access to resources, would rather function outside of a non-profit structure. 41 percent of the respondents identify as “independent,” all of whom identify as choreographers.

Separation from the non-profit system in Houston seems to be difficult with the current support systems, as over half of the identified independents work with non-profit dance companies or educational institutions. However, if the artists are prioritizing non-organizational structures, does Houston have

“Many dance companies are in the same boat we are in... where a solitary visionary/dancemaker is serving as an unpaid (or nominally paid) Executive Artistic Director. While we all do this in the beginning, many small organizations don’t make the transition to the next stage, where the business responsibilities can be handed off to someone with the expertise to take the company to a truly self-sustaining level.”

-SurveyRespondent
the capacity or alternate infrastructures to support these individuals’ career growth? Fiscal sponsorship is of concern to nearly two-thirds of the respondents (Fig. A1-16), with a strong statement of need by multi-racial respondents (100%), the Ethnic/ Diasporic genre (83%), Latino (71%) and Asian (70%). Those 10-15 Years (85%) and 4-5 years (72%) demonstrate a higher concentration of need than their peers.

Further research is necessary to understand if the current investment in shared back-end services and fiscal agency are sufficient for the dance sector, or if there are genre specifications that require alternate solutions. The responses demonstrate a difference between infrastructure support and skills training, as many of the individual respondents (60%) feel they have the entrepreneurial skills they need. Also of lesser priority for the respondents are budgeting, bookkeeping, and contract preparation, with only 18 percent, 21 percent, 26 percent, respectively, expressing a need. Of greater concern to Black (73%), Latino (72%), and Multiracial (67%) respondents are legal services. Business skills and services are arenas where there has been concerted effort among service organizations. Programs like Houston Arts Alliance’s Resident Incubator Program, Mid-America Arts Alliance’s Arts Engage, and Dance Source’s and Fresh Arts workshops address these needs by giving skills to the individuals or connecting them to other services.

The lack of expressed need could be a positive outcome of such system-wide resources, or could also reflect a desire for the artists to focus on their creative skills, and not “professional” skills.

One respondent mentioned,

Non-profit dance organizations are encouraged to develop strong business skills, but arts business skills do not appear to advance funding opportunities.

Even those who choose the non-profit model and have found success, recognize its limitations as one respondent stated:

The non-profit model has allowed our company to do multiple projects (with paid positions for dancers/collaborators) that would not have been possible as an independent artist. The non-profit model has allowed us to grow with artistic projects and educational initiatives. However, there seems to be a funding ceiling in Houston that cannot be broken by non-profit dance organizations, with the exception of Houston Ballet.

The public needs to be persuaded to see the value of dancers and of dance arts to other aspects of their lives, and to learn of the vast range of dance genres and contexts.

-Survey Respondent
QUALITY OF LIFE

The general areas of needs not met by dance-workers were alarming, specifically the ability to save for retirement and the affordability of medical insurance and services. A staggering 62 percent (Fig. I.4) of individuals currently do not contribute to a retirement fund. With the average age of the respondents at 38 years old, this makes the statistic more troubling. The majority of the respondents feel like that they have access to the housing they need, however, over half (53%) the Black/African American respondents stated it as a need (Fig. A1-I.17).

Transportation, especially in a city like Houston, is a significant resource. 29 percent of the respondents report traveling more than 21 miles a week for dance-related business. They also report spending an average of $191/month on dance travel. A strong majority of respondents (80%), however, have access to the transportation that they need.

84 percent of the respondents stated that insurance is a need. The need crosses all sectors, even those that are salaried.

35 percent of respondents identified medical services and behavioral health as needs, which increases to 66 percent for the Black and Multi-racial respondents. Over half of the respondents in communities of color do not have access to behavioral health.

Lack of insurance and medical benefits resonates strongly in a sector that is primarily physical in nature. Additional comments identify the desire to explore methodologies that are “non-traditional” and more body-focused.
THE ORGANIZATIONS

Dance organizations and presenters are a significant part of the cultural fabric of the city, contributing nearly $50,598,202 in direct expenditures, and drawing audiences of over 703,589 people in 2017.

Of the 27 dance companies, schools, presenting and producing organizations who completed the survey, the community represents 421 local performances and 60 world premieres, and nearly 13,000 public workshops and classes in 2017.

There is a noticeable lack of organizations aged 25 – 35 years that coincides with Houston’s oil bust in the 80s. The needs assessment and data can provide insight as to how Houston can support the dance sector through its next economic or environmental disaster.

ORGANIZATIONAL HEALTH AND WEALTH

To understand the general health of the current dance organizations, we compared earned, educational/outreach, and individual donor income. The majority of the organizations surveyed demonstrate a relatively strong balance of income streams, with no one stream acknowledged as over 75 percent of their funding base. Almost half (48%) of the organizations report cash assets, with less than 20 percent reporting organizational debt (Fig. A1-0.9).

More than 60 percent have earned income sources that make up 26 percent or more of their total budget (Fig A1: 0.8). Some (12%) show either a dependency on (75% or more) or a lack of (25% report less than 10%) earned revenue. Both values are of concern in an ecosystem still recovering from Hurricane Harvey.

67 percent of the organizations under $25,000 and less than a third (29%) of the $25,000-$99,999 organizations report lack of funding from individual donors or educational outreach. For the $100,000- $499,999 group, less than half (40%) report minimal individual donations.

Many organizations identify the need for fundraising skills, a grant-writer, or development staff as a means to grow that income stream. The recognized need for fundraising skills (26% Fig. A1-0.6) becomes more significant the longer the organization is operating within the sector, 50% for organizations 11 to 25 years. Is the acknowledgement a contributor to their longevity or an indicator of their desire for the next stage of success?

Overall, a third of organizations surveyed express a need for human resources, board development, strategic planning, and grant writing services. Accounting (48%) and legal services (44%) are of greater need for organizations. The more emerging organizations are less clear about their need or their access to the services. As organizations become more established, more express that they have access to services or lesser need.

Some artists, administrators, board members, and patrons correlate upward, linear organizational growth to “success.” The idea that longevity fosters greater support and

### FIG. 0.2: ORGANIZATIONAL STAFFING

| #Orgs | Full-Time | Part-Time | #Orgs | Full-Time | Part-Time | #Orgs | Full-Time | Part-Time | #Orgs | Full-Time | Part-Time | #Orgs | Full-Time | Part-Time | 0-2 Years | 3-5 Years | 8-10 Years | 11-25 Years | 35+Years |
|-------|-----------|-----------|-------|-----------|-----------|-------|-----------|-----------|-------|-----------|-----------|-------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| <$25,000 | 1 | 0 | 0 | 1 | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 0 | 2 | 2 | 2 | 12 |
| $25,000 to $99,999 | 1 | 2 | 7 | 1 | 0 | 0 | 1 | 0 | 0 | 4 | 2 | 8 | 2 | 12 |
| $100,000 - $499,999 | 1 | 0 | 9 | 1 | 0 | 15 | 2 | 1 | 6 | 1 | 0 | 8 |
| $500,000 to $499,999 | 1 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 4 | 1 | 18 |
| $900,000+ | 1 | 2 | 43 | 2 | 32 | 357 | 0 | 0 | 0 | 0 | 0 |
| Unsure/Don’t know | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Total number of reported staff members of the organizational respondents
capacity is not supported by this data which indicates there is no distinct correlation between age of an organization and budget growth.

Comparing the staffing structures by age of the organization and budget size initiated a number of questions (Fig. O.2). For the organizations who made it out of immediate start-up phase through their tenth year, there were no full-time staff members. Full-time staffing is maintained only after the organizations have surpassed the 10-year mark and the $25,000 level. Most of the organizations older than 35 years have full-time staff members, regardless of budget size.

Discussion at the town hall centered around the timing of hiring a full-time staff member. Is the investment in full-time staff the key in getting people beyond that 10-year mark and the donor recognition to surpass the $100,000 mark? Or, would the strategic risk of hiring staff earlier help speed organization’s ability to stabilize?

Further discussion informed by longer-term data is needed to investigate the risk/reward of staffing investment.

From speaking to other artistic directors/dancers, we all seem to face the same challenges. Funding is a major challenge for small dance companies/organizations.

-Survey Respondent

MAJOR CONTRIBUTORS

Houston Arts Alliance, Texas Commission on the Arts, and Houston Endowment are key funding contributors for the FY2017 (Fig. O.3 and Fig. A1-O.10) and FY2018 Houston dance sector. Out of the identified private foundations and government sources, they directly support over half of the surveyed dance organizations. Their support of projects and programs has been critical to success of the dance sector. Dance indirectly benefits from foundation support through programs and initiatives like the MATCH and Young Audiences that provide presentation opportunities and dance-related employment.

The survey demonstrates that most organizations only begin to gain support after five years of operating, when efforts of stewardship or credentialing seem to produce returns (Fig. A1-O.11). Many survey respondents voice a perception of inequity, professing a belief that the majority of direct funds in the sector are concentrated in organizations with the largest budgets. The needs assessment survey did not provide enough financial detail to verify that claim, but the idea echoes a national trend where “just 2 percent of all cultural institutions receive nearly 60 percent of all contributed revenue.”

**FIG. O.3: MAJOR CONTRIBUTED INSITUTIONAL SUPPORT**

<table>
<thead>
<tr>
<th>FY17 Gov’t &amp; Corp Support by Budget Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>$&lt;$25,000</td>
</tr>
<tr>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th># Orgs Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Houston Arts Alliance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FY17 Foundation Support by Budget Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>$&lt;$25,000</td>
</tr>
<tr>
<td>4</td>
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<thead>
<tr>
<th>Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Houston Endowment</td>
</tr>
</tbody>
</table>
IDENTIFICATION OF NEEDS

The survey investigated needs in terms of producing creative products as well as quality of life and sustainability concerns. The following issues surfaced across both individuals and organizations in relationship to producing their work.

PRODUCTION

Since dance is an art form that needs to engage audiences, production and production values are essential. Organizations and individual survey respondents alike express a strong need for greater access to affordable lighting, technology/media, and videography (Fig. A1-I.19 and Fig.A1-0.13).

These production categories encompass equipment, technicians, and designers. Facilitating the connections to existing resources, supporting additional training of designers and technicians, and support can address an immediate need.

Costuming was an expressed need for organizations up to 10 years (70%). For some, the need for costuming correlates to the issues of storage space, because companies can rarely invest in storage space to re-use or barter costumes. Community members have expressed in the town hall session that they must consider costumes disposable because there is no space for storage.

Over 40 percent of dancers and dancemakers have shared needs (Fig. A1-I.18) in booking, branding, e-marketing, legal services and performance promotion. This shows that artists need skills in marketing and entrepreneurship, as well as access to professional support for specialized services. Though the stated need for production management is relatively low, perhaps due to the artists’ developed capacity to self-produce, this might also be an area for additional outside support.

SPACE

It was “common belief,” expressed by Dance Source Houston board members and other arts leaders, that the community wanted more space; both for rehearsing and performance. When the survey initially revealed that 74 percent of the respondents who utilize rehearsal space had access the access they needed, many were surprised (Fig. A1-I.21). One survey respondents asked, “How do you define need?” Another, wanted to make clear the distinction “between having access and affording it.”

In a conversation after a town hall session, one community member followed up on the ideas, posing “is need defined by sufficient time in a space to get the show up, or does it include time for process and refinement? Is need defined by the percentage of resources artists are willing to spend toward space? Is it “sufficient” because they got the show done and what could they do with more time?”

With more artists and organizations interested in expanding their use of technology in their productions (61 percent of individuals and 51 percent...
of organizations), will there be an increased need for rehearsal space that the community is not yet prepared for?

The survey revealed that over half of individuals who have access to rehearsal space are able to gain access because of their employer (55%) and in-kind (14%) exchange. For those indicating a need for rehearsal space, a significant majority (71%) rehearse in the evenings when many dance schools have income-generating classes.

Though the MATCH has addressed some of the desire for a well-equipped, accessible performance space, nearly 40% of individual respondents expressed the need for more access. Some comments speak toward affordability, others to alternate spaces or venues for larger audiences.

Many organizations have adequate access to rehearsal and performance spaces, for organizations under $25,000, however, space is still a concern (44% for rehearsal and performance spaces, 78% for storage Fig. A1-O.14).

Artists reported the highest need for performance and storage space. Affordable, available and equipped venues to share their work was identified by 34 percent of individuals

Storage space was the highest need among organizations. With most organizations 10 years or older, costumes, sets, props and archival items need to be stored.

NOTES

1. Percentage excludes respondents who identified as full-time students; 47 percent of total respondents earning 50% or more from dance related activities earned less than $20,000.

2. The Census Bureau determines poverty based on income and family size: an individual is classified as living in poverty if he or she makes less than $12,752 a year; a family of four with two children would be classified as poor if its income is less than $24,858.

iii. As reported to DataArts for FY2017, representing 23 DSH members organizations


“Many dance companies are in the same boat we are in...where a solitary visionary/dancemaker is serving as an unpaid (or nominally paid) Executive Artistic Director. While we all do this in the beginning, many small organizations don’t make the transition to the next stage, where the business responsibilities can be handed off to someone with the expertise to take the company to a truly self-sustaining level.”

-Survey Respondent
TRENDS

UNPAID WORK
There is a large number of unpaid dance work hours present in the local dance community. While this issue is not unique to Houston, the awareness of how prevalent the practice is and the elements that result from it are extremely important. The inability for dancers to earn a livable wage within the field in a specific city often results in leaving the city or the field altogether. This is an important statistic to track in the future and work toward making dance a more sustainable career in Houston to not only retain artists, but allow them to flourish. As an initial response to the reality of underpaid work, Dance Source Houston, through support from Houston Endowment, created the Dancer Fund in the fall of 2018 to match project-based performance stipends paid to dancers by choreographers and companies. Monetary stipends were also an added component to DSH’s 2018-19 Artist In Residence program, to better position the selected choreographers to compensate themselves and their collaborators.

ENSURING A FUTURE
The data demonstrates that the dance sector relies heavily on a multiplicity of jobs and an inconsistent payment schedule. Of particular concern is how this lack of infrastructure limits preparedness planning. Currently, there is no centralized source of information or local, coordinated effort to address insurance, financial, or emergency planning. It is difficult to develop community goals for sustained careers or ensure the longevity of the sector with such a large proportion of the workforce already operating with little infrastructure.

NEED FOR MORE TIME TO CREATE WORK
Underlying the need for more advanced business and production skills or access to professionals in those areas, is the notion that dancemakers and dancers want more time to develop work and do what they do best.

NEED FOR OPPORTUNITIES TO PRESENT WORK
Choreographers at all stages of their career need more opportunities to present work, in a variety of formats. Established choreographers and organizations have expressed particular need for platforms to perform extended works.

SPACE NEEDS
Prior to the survey, there were many assumptions on how the space needs would be reported by the community. Surprisingly, however, storage space was high for both individuals and organizations. With many choreographers and organizations housing more than a decade of costumes, sets, props and archives, there is a need to find safe, affordable and easily accessible storage for the dance community to retain the materials essential to dance repertory and history in the city. In response to artists’ and organizations’ need of costume storage space, Dance Source Houston members now have access to usage of the Costume Connection, a costume warehouse resource managed by Main Street Theater and previously utilized exclusively by the local theater community. Funds to make Dance Source Houston member participation possible is currently being generously provided by Midtown Arts & Theater Center Houston.

NEED FOR INCREASED ADVOCACY AND ACCESS
Feedback from survey respondents reveals that the community wants increased advocacy work on behalf of the sector, resulting in increased funding, opportunities and awareness. Perceived and actual access to existing and potential funds and opportunities is also a widespread request.

EXISTING RESOURCES FOR SKILLS AND SERVICES IDENTIFIED AS NEEDS
Many of the skills and services that independent dance workers and dance leaders identified as being a need are provided by organizations and individuals offering artist and 501(c)3 rates, and often pro-bono services, however the community is often unaware that they exist or are unable to access them.

RECOGNITION OF CONTRIBUTIONS TO THE FIELD
There is a strong desire for recognition of the individuals who have contributed 20 or more years to the local dance community by leading organizations, creating work, providing opportunities for other artists, and sustaining their practice in the city.
DSH RECOMMENDATIONS

DIRECT FUNDING TO INDIVIDUALS AND ORGANIZATIONS

Independent choreographers and organizations, specifically those small to mid-size in budget, need new funding opportunities. The data reflects that with additional funds, artist expenses would increase. Additional dollars to the dance sector will allow for dancers and choreographers to be compensated for their time in rehearsals and performance more adequately and allow organizations to fund more paid-employee positions. The result of a more thriving dance economy will not only be felt by the individuals who benefit directly from the funding, but it will also be experienced by the related technical production collaborators and contractors, as well as the audiences through the work developed.

OPPORTUNITIES FOR COMMUNITY BUILDING

The dance sector is full of individuals who are working multiple jobs inside and outside of the field. A strong sense of community is important to them, but their demanding schedules make engaging in community difficult. There is a need to continue to provide opportunities for all members of Houston’s dance sector to have a place to interact with peers in a meaningful way.

PROGRAMS AND SERVICES SPECIFIC TO ESTABLISHED ORGANIZATIONS

With more than half of the organizations in the dataset being in existence for more than 10 years, their needs are very different from newer organizations. While young organizations often need more basic resources and access, organizations and the individuals that lead them are often in a much different position and need fuller, more relevant, and specific opportunities.

MENTORSHIP

A wealth of knowledge and experience exists within the Houston dance community and its dedicated leaders. These resources are not currently being fully maximized and acknowledged by connecting with developing dance artists and leaders to the experts in the field. A mentorship program that bolsters the capacity of emerging leaders with the expertise and support of established leaders will strengthen the program participants and the community as a whole.

IDENTIFY AMBASSADORS AND CREATE COMMITTEES TO CONTINUE TO INVESTIGATE AND EVALUATE

Dance community members and stakeholders should be called upon to form action groups to continue the process of investigation and evaluation begun by this study. Committees should focus on specific areas of concern, including equity, diversity, and outreach; ensuring that future efforts represent and benefit the full Houston dance community.
APPENDIX 1: GRAPHS & CHARTS

FIG. A1-I.5: JOB SECTORS

Reported Job Sectors

- Choreographer: 71%
- Dancer: 80%
- Non-Arts: 38%
- Non-Profit: 51%
- Arts Administrator: 29%
- Dance Business: 22%
- Dance Educator: 72%

FIG. A1-I.6: DANCEWORK COMPENSATION

Dance Compensation Methods

- No pay received, 14%
- Project-based, 68%
- Hourly, 37%
- Salary, 33%
- Other, 16%
- Other, 16%

FIG. A1-I.7: % OF OVERALL ANNUAL INCOME FROM DANCE-RELATED WORK

% of Overall Income from Dance-Related Work by Demographic

<table>
<thead>
<tr>
<th>Demographic</th>
<th>Less than 10%</th>
<th>10% - 25%</th>
<th>26% - 50%</th>
<th>51% - 75%</th>
<th>76% - 100%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall %</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asian American/Pacific Islander</td>
<td>49%</td>
<td>50%</td>
<td>31%</td>
<td>12%</td>
<td>22%</td>
</tr>
<tr>
<td>Black/African American</td>
<td>9%</td>
<td>30%</td>
<td>13%</td>
<td>6%</td>
<td>22%</td>
</tr>
<tr>
<td>Hispanic American/Latino</td>
<td>6%</td>
<td>0%</td>
<td>6%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>Multiracial/Multiethnic</td>
<td>11%</td>
<td>0%</td>
<td>19%</td>
<td>41%</td>
<td>22%</td>
</tr>
<tr>
<td>Native American/Other</td>
<td>26%</td>
<td>22%</td>
<td>31%</td>
<td>35%</td>
<td>33%</td>
</tr>
<tr>
<td>White/European American</td>
<td>20%</td>
<td>25%</td>
<td>20%</td>
<td>25%</td>
<td>20%</td>
</tr>
</tbody>
</table>

% of individuals self-reporting annual income
FIG. A1-I.8: % OF 2017 DANCE-RELATED WORK/WEEK THAT WAS UNPAID

SALARIED V NON-SALARIED

BY DANCE GENRES

BY PROFESSIONAL AGE

BY RACIAL DEMOGRAPHICS
### FIG. A1-I.9: FREQUENCY OF PAYMENTS TO DANCERS (INDIVIDUALS)

CHART COLOR-CODING: Cells in **RED** indicate 66%+ of respondents reporting; Cells in **YELLOW** indicated 40-66% of respondents; Cells in **GREEN** indicate over 33% of respondents in that category pay population every time.

<table>
<thead>
<tr>
<th>RACIAL DEMOGRAPHIC</th>
<th>DANCE GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian American/</td>
<td></td>
</tr>
<tr>
<td>Black/ African</td>
<td></td>
</tr>
<tr>
<td>American/</td>
<td></td>
</tr>
<tr>
<td>Hispanic/</td>
<td></td>
</tr>
<tr>
<td>American/</td>
<td></td>
</tr>
<tr>
<td>Multiracial/</td>
<td></td>
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<tr>
<td>Multiethnic/</td>
<td></td>
</tr>
<tr>
<td>Native American/</td>
<td></td>
</tr>
<tr>
<td>American/</td>
<td></td>
</tr>
<tr>
<td>White/European</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td>55%</td>
</tr>
<tr>
<td>Contemporary</td>
<td>34%</td>
</tr>
<tr>
<td>Modern</td>
<td>34%</td>
</tr>
<tr>
<td>Tap</td>
<td>57%</td>
</tr>
<tr>
<td>HipHop</td>
<td>40%</td>
</tr>
<tr>
<td>Ethnic/ Diasporic</td>
<td>24%</td>
</tr>
</tbody>
</table>

% of respondents/ category reporting:

<table>
<thead>
<tr>
<th></th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>25%</td>
<td>53%</td>
<td>7%</td>
<td>43%</td>
<td>0%</td>
<td>36%</td>
<td>55%</td>
<td>34%</td>
</tr>
<tr>
<td>Almost never</td>
<td>0%</td>
<td>7%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>3%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Occasionally</td>
<td>38%</td>
<td>20%</td>
<td>29%</td>
<td>14%</td>
<td>0%</td>
<td>13%</td>
<td>6%</td>
<td>16%</td>
</tr>
<tr>
<td>Almost every time</td>
<td>13%</td>
<td>7%</td>
<td>14%</td>
<td>14%</td>
<td>0%</td>
<td>8%</td>
<td>8%</td>
<td>9%</td>
</tr>
<tr>
<td>Every time</td>
<td>25%</td>
<td>13%</td>
<td>50%</td>
<td>29%</td>
<td><strong>100%</strong></td>
<td>39%</td>
<td>26%</td>
<td>36%</td>
</tr>
</tbody>
</table>

### FIG. A1-I.10: FREQUENCY OF PAYMENTS TO SELF (INDIVIDUALS)

% of respondents/ category reporting:

<table>
<thead>
<tr>
<th>PROFESSIONAL AGE</th>
<th></th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>46%</td>
<td>65%</td>
<td>47%</td>
<td>60%</td>
<td>46%</td>
<td>52%</td>
<td>16%</td>
<td>38%</td>
<td>49%</td>
</tr>
<tr>
<td>Almost never</td>
<td>12%</td>
<td>0%</td>
<td>12%</td>
<td>13%</td>
<td>18%</td>
<td>13%</td>
<td>12%</td>
<td>15%</td>
<td>10%</td>
</tr>
<tr>
<td>Occasionally</td>
<td>19%</td>
<td>12%</td>
<td>18%</td>
<td>20%</td>
<td>18%</td>
<td>9%</td>
<td><strong>36%</strong></td>
<td>13%</td>
<td>22%</td>
</tr>
<tr>
<td>Almost every time</td>
<td>8%</td>
<td>12%</td>
<td>18%</td>
<td>0%</td>
<td>7%</td>
<td>9%</td>
<td>4%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>Every time</td>
<td>15%</td>
<td>12%</td>
<td>6%</td>
<td>7%</td>
<td><strong>11%</strong></td>
<td>17%</td>
<td><strong>32%</strong></td>
<td>26%</td>
<td>10%</td>
</tr>
</tbody>
</table>

% of respondents/ category reporting:

<table>
<thead>
<tr>
<th>RACIAL DEMOGRAPHIC</th>
<th>DANCE GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian American/</td>
<td></td>
</tr>
<tr>
<td>Pacific Islander</td>
<td></td>
</tr>
<tr>
<td>Black/ African</td>
<td></td>
</tr>
<tr>
<td>American/</td>
<td></td>
</tr>
<tr>
<td>Hispanic/</td>
<td></td>
</tr>
<tr>
<td>American/</td>
<td></td>
</tr>
<tr>
<td>Multiracial/</td>
<td></td>
</tr>
<tr>
<td>Multiethnic/</td>
<td></td>
</tr>
<tr>
<td>Native American/</td>
<td></td>
</tr>
<tr>
<td>Multiracial/</td>
<td></td>
</tr>
<tr>
<td>Multiethnic/</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
<tr>
<td>White/European</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td><strong>60%</strong></td>
</tr>
<tr>
<td>Contemporary</td>
<td><strong>48%</strong></td>
</tr>
<tr>
<td>Modern</td>
<td><strong>53%</strong></td>
</tr>
<tr>
<td>Tap</td>
<td><strong>29%</strong></td>
</tr>
<tr>
<td>HipHop</td>
<td><strong>45%</strong></td>
</tr>
<tr>
<td>Ethnic/ Diasporic</td>
<td><strong>36%</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>38%</td>
<td>60%</td>
<td>21%</td>
<td><strong>57%</strong></td>
<td>0%</td>
<td>49%</td>
<td><strong>60%</strong></td>
<td>48%</td>
</tr>
<tr>
<td>Almost never</td>
<td>13%</td>
<td>0%</td>
<td>7%</td>
<td>14%</td>
<td>0%</td>
<td>13%</td>
<td>8%</td>
<td>9%</td>
</tr>
<tr>
<td>Occasionally</td>
<td>25%</td>
<td>33%</td>
<td>36%</td>
<td>14%</td>
<td><strong>50%</strong></td>
<td>13%</td>
<td>13%</td>
<td>19%</td>
</tr>
<tr>
<td>Almost every time</td>
<td>25%</td>
<td>7%</td>
<td>14%</td>
<td>0%</td>
<td>25%</td>
<td>7%</td>
<td>3%</td>
<td>9%</td>
</tr>
<tr>
<td>Every time</td>
<td>0%</td>
<td>0%</td>
<td>21%</td>
<td>14%</td>
<td>25%</td>
<td>18%</td>
<td>16%</td>
<td>16%</td>
</tr>
</tbody>
</table>
FIG. A1.12: FREQUENCY OF REHEARSAL PAYMENTS

OVERALL

- Every time, 27, 13%
- Almost every time, 19, 10%
- Occasionally, 31, 15%
- Almost never, 27, 13%
- Never, 75, 37%
- Not applicable, 23, 12%

BY RACIAL DEMOGRAPHICS

<table>
<thead>
<tr>
<th>Race/Demographic</th>
<th>Every time</th>
<th>Almost every time</th>
<th>Occasionally</th>
<th>Almost never</th>
<th>Never</th>
<th>Not applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian American/ Pacific Islander</td>
<td>3</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Black/ African American</td>
<td>11</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Hispanic American/ Latino</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>13</td>
</tr>
<tr>
<td>Multiracial/ Multiethnic</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Native American/ Other</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>White/ European American</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

The number in the column indicates how many individual responses in each category.

SALARIED V NON-SALARIED

<table>
<thead>
<tr>
<th>Category</th>
<th>Every time</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>SALARIED</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>NON-SALARIED</td>
<td>21</td>
<td>15</td>
</tr>
</tbody>
</table>

BY GENRE

<table>
<thead>
<tr>
<th>Genre</th>
<th>Every time</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>BALLET</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>CONTEMPORARY</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>MODERN</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>TAP</td>
<td>14</td>
<td>47</td>
</tr>
<tr>
<td>HIPHOP</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>ETHNIC/ DIASPORIC</td>
<td>6</td>
<td>14</td>
</tr>
</tbody>
</table>

The number in the column indicates how many individual responses in each category.
**FIG. A1-0.4: DANCER COMPENSATION METHODS (ORGANIZATIONS)**

**Dancer Payment Method by Org Budget Size**

<table>
<thead>
<tr>
<th>Budget Size</th>
<th>FY17: Hourly</th>
<th>FY18: Hourly</th>
<th>FY17: By Project</th>
<th>FY18: By Project</th>
<th>FY17: Salaried</th>
<th>FY18: Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;$25K</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>$25-99K</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$100-499K</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>$500-600K</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>&gt;$900K</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Dancer Payment Method by Org Age**

<table>
<thead>
<tr>
<th>Age Group</th>
<th>FY17 Dancers Paid Hourly</th>
<th>FY17 Dancers Paid by Project</th>
<th>FY17 Dancers Paid Salaries</th>
<th>FY18 Dancers Paid Hourly</th>
<th>FY18 Dancers Paid by Project</th>
<th>FY18 Dancers Paid Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2 Years</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3-5 Years</td>
<td>3</td>
<td>9</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>6-9 Years</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>10-15 Years</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>16-25 Years</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>25+ Years</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>
### FIG. A1-I.14: AVERAGE MONTHLY DANCE-RELATED COSTS

<table>
<thead>
<tr>
<th></th>
<th>Dance Classes</th>
<th>Rehearsal Space</th>
<th>Travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>high</td>
<td>$3,000</td>
<td>$27,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>low</td>
<td>- $</td>
<td>- $</td>
<td>- $5</td>
</tr>
<tr>
<td>median</td>
<td>$100</td>
<td>$100</td>
<td>$75</td>
</tr>
<tr>
<td>Average</td>
<td>$309</td>
<td>$1,121</td>
<td>$249</td>
</tr>
<tr>
<td>With highs taken out</td>
<td>$275</td>
<td>$457</td>
<td>$191</td>
</tr>
<tr>
<td>N for</td>
<td>55</td>
<td>40</td>
<td>67</td>
</tr>
</tbody>
</table>

### FIG. A1-I.13: ACCESS TO DANCERS

<table>
<thead>
<tr>
<th></th>
<th>Overall</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Access to Dancers</td>
<td>62%</td>
<td>64%</td>
<td>56%</td>
<td>57%</td>
<td>58%</td>
<td>64%</td>
<td>70%</td>
<td>57%</td>
<td>64%</td>
</tr>
</tbody>
</table>

### FIG A1-O.5: ACCESS TO CHOREOGRAPHERS & DANCERS

<table>
<thead>
<tr>
<th></th>
<th>Choreographer Needs Met</th>
<th>Dancers Needs Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>81%</td>
<td>74%</td>
</tr>
<tr>
<td>&lt;$25K</td>
<td>56%</td>
<td>44%</td>
</tr>
<tr>
<td>$25-99K</td>
<td>86%</td>
<td>86%</td>
</tr>
<tr>
<td>$100-499K</td>
<td>100%</td>
<td>20%</td>
</tr>
<tr>
<td>$500-600K</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>&gt;$900K</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>0-2 Years</td>
<td>33%</td>
<td>67%</td>
</tr>
<tr>
<td>3-5 Years</td>
<td>67%</td>
<td>67%</td>
</tr>
<tr>
<td>8-10 Years</td>
<td>100%</td>
<td>25%</td>
</tr>
<tr>
<td>11-25 Years</td>
<td>80%</td>
<td>80%</td>
</tr>
<tr>
<td>35+ Years</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

CHART COLOR-CODING:
- **Green** indicates more than 50% of respondents in the category report SATISFACTION.
- **Yellow** indicates 34-50% of respondents and **Red** indicates less than 33% of respondents report SATISFACTION.

---

34
### FIG. A1-I.15: INDIVIDUAL NEEDS: ACCESS & PRODUCTION SKILLS

**CHART COLOR-CODING:**
Cells in **RED** indicate more than 60% of respondents report need; Cells in **YELLOW** indicated 34-60% of respondents

<table>
<thead>
<tr>
<th>% of respondents that expressed need for:</th>
<th>Overall</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 Yr</th>
<th>10-15 Yr</th>
<th>16-25 Yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-production Skills</td>
<td>10%</td>
<td>4%</td>
<td>14%</td>
<td>29%</td>
<td>4%</td>
<td>11%</td>
<td>4%</td>
<td>4%</td>
<td>12%</td>
</tr>
<tr>
<td>Collaborative development and production skills</td>
<td>8%</td>
<td>9%</td>
<td>15%</td>
<td>6%</td>
<td>4%</td>
<td>11%</td>
<td>7%</td>
<td>7%</td>
<td>9%</td>
</tr>
<tr>
<td>Curriculum development skills</td>
<td>18%</td>
<td>26%</td>
<td>18%</td>
<td>17%</td>
<td>20%</td>
<td>18%</td>
<td>11%</td>
<td>12%</td>
<td>21%</td>
</tr>
<tr>
<td>Dance Supplies</td>
<td>52%</td>
<td>48%</td>
<td>50%</td>
<td>44%</td>
<td>61%</td>
<td>52%</td>
<td>52%</td>
<td>47%</td>
<td>54%</td>
</tr>
<tr>
<td>Dance Training</td>
<td>45%</td>
<td>50%</td>
<td>52%</td>
<td>50%</td>
<td>43%</td>
<td>35%</td>
<td>43%</td>
<td>31%</td>
<td>51%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>% of respondents that expressed need for:</th>
<th>Asian American/ Pacific Islander</th>
<th>Black/African American</th>
<th>Hispanic American/ Latinx</th>
<th>Multiracial/ Multicultural</th>
<th>Native American/ Other</th>
<th>White/European American</th>
<th>Ballet</th>
<th>Contemporary</th>
<th>Modern</th>
<th>Tap</th>
<th>HipHop</th>
<th>Ethnic/Diasporic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-production Skills</td>
<td>0%</td>
<td>11%</td>
<td>24%</td>
<td>18%</td>
<td>0%</td>
<td>8%</td>
<td>8%</td>
<td>6%</td>
<td>8%</td>
<td>18%</td>
<td>14%</td>
<td>17%</td>
</tr>
<tr>
<td>Collaborative development and production skills</td>
<td>0%</td>
<td>6%</td>
<td>22%</td>
<td>9%</td>
<td>0%</td>
<td>8%</td>
<td>7%</td>
<td>7%</td>
<td>8%</td>
<td>6%</td>
<td>5%</td>
<td>17%</td>
</tr>
<tr>
<td>Curriculum development skills</td>
<td>10%</td>
<td>29%</td>
<td>32%</td>
<td>36%</td>
<td>0%</td>
<td>11%</td>
<td>16%</td>
<td>16%</td>
<td>18%</td>
<td>19%</td>
<td>13%</td>
<td>21%</td>
</tr>
<tr>
<td>Dance Supplies</td>
<td>30%</td>
<td>59%</td>
<td>63%</td>
<td>55%</td>
<td>100%</td>
<td>48%</td>
<td>46%</td>
<td>48%</td>
<td>52%</td>
<td>52%</td>
<td>64%</td>
<td>59%</td>
</tr>
<tr>
<td>Dance Training</td>
<td>30%</td>
<td>59%</td>
<td>63%</td>
<td>45%</td>
<td>100%</td>
<td>35%</td>
<td>40%</td>
<td>41%</td>
<td>48%</td>
<td>60%</td>
<td>62%</td>
<td>45%</td>
</tr>
</tbody>
</table>
% of respondents that expressed need for:

<table>
<thead>
<tr>
<th>Category</th>
<th>Overall</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 Yrs</th>
<th>10-15 Yr</th>
<th>16-25 Yr</th>
<th>25 + Yr</th>
<th>Salared</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Budgeting</td>
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<tr>
<td>Fundraising skills</td>
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<td>65%</td>
<td>42%</td>
<td>24%</td>
<td>55%</td>
</tr>
<tr>
<td>Fiscal sponsorship</td>
<td>63%</td>
<td>60%</td>
<td>72%</td>
<td>44%</td>
<td>85%</td>
<td>57%</td>
<td>61%</td>
<td>60%</td>
<td>72%</td>
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</tbody>
</table>

% of respondents that expressed need for:

<table>
<thead>
<tr>
<th>Category</th>
<th>Asian American/ Pacific Islander</th>
<th>Black/ African American</th>
<th>Hispanic American/ Latinx</th>
<th>Multiracial/ Multilingual</th>
<th>Native American/ Mexican American</th>
<th>White/European American</th>
<th>Ballet</th>
<th>Contemporary</th>
<th>Modern</th>
<th>Tap</th>
<th>HipHop</th>
<th>Ethnic/ Diasporic</th>
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<tr>
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<td>18%</td>
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<td>26%</td>
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<td>27%</td>
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<tr>
<td>Bookeeping Skills</td>
<td>9%</td>
<td>41%</td>
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<td>50%</td>
<td>25%</td>
<td>13%</td>
<td>22%</td>
<td>24%</td>
<td>22%</td>
<td>5%</td>
<td>27%</td>
<td>19%</td>
</tr>
<tr>
<td>Accounting/ Taxes</td>
<td>36%</td>
<td>63%</td>
<td>67%</td>
<td>50%</td>
<td>25%</td>
<td>38%</td>
<td>41%</td>
<td>43%</td>
<td>45%</td>
<td>42%</td>
<td>43%</td>
<td>53%</td>
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<tr>
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<td>18%</td>
<td>25%</td>
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<td>38%</td>
<td>25%</td>
<td>22%</td>
<td>21%</td>
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<td>33%</td>
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<td>45%</td>
<td>42%</td>
<td>47%</td>
<td>48%</td>
<td>63%</td>
</tr>
<tr>
<td>Entrepreneurial skills</td>
<td>18%</td>
<td>29%</td>
<td>21%</td>
<td>40%</td>
<td>25%</td>
<td>44%</td>
<td>41%</td>
<td>43%</td>
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<td>39%</td>
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<td>Fundraising skills</td>
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<td>44%</td>
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<td>43%</td>
<td>42%</td>
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<td>50%</td>
</tr>
<tr>
<td>Fiscal sponsorship</td>
<td>70%</td>
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<td>71%</td>
<td>100%</td>
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<td>58%</td>
<td>64%</td>
<td>57%</td>
<td>61%</td>
<td>53%</td>
<td>62%</td>
<td>83%</td>
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</tbody>
</table>

% of orgs who expressed a need for:

<table>
<thead>
<tr>
<th>Category</th>
<th>Overall</th>
<th>&lt;25K</th>
<th>$25K-99K</th>
<th>$100K-499K</th>
<th>$500K-600K</th>
<th>&gt;$500K</th>
</tr>
</thead>
<tbody>
<tr>
<td>Budgeting</td>
<td>15%</td>
<td>33%</td>
<td>14%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Bookeeping Skills</td>
<td>30%</td>
<td>56%</td>
<td>29%</td>
<td>0%</td>
<td>0%</td>
<td>25%</td>
</tr>
<tr>
<td>Accounting/ Taxes</td>
<td>48%</td>
<td>56%</td>
<td>71%</td>
<td>40%</td>
<td>0%</td>
<td>25%</td>
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<tr>
<td>Contract Prep</td>
<td>19%</td>
<td>33%</td>
<td>0%</td>
<td>40%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Legal Services</td>
<td>44%</td>
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<td>25%</td>
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<td>25%</td>
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<tr>
<td>Strategic Planning</td>
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<td>29%</td>
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<td>0%</td>
<td>25%</td>
</tr>
<tr>
<td>Grant Writing</td>
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<td>56%</td>
<td>29%</td>
<td>20%</td>
<td>50%</td>
<td>25%</td>
</tr>
</tbody>
</table>
CHART COLOR-CODING:
Cells in **RED** indicate 66%+ of respondents report need; Cells in **YELLOW** indicated 40-60% of respondents report need.

<table>
<thead>
<tr>
<th>Medical Services</th>
<th>Overall %</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behavioral Health Services</td>
<td>Overall %</td>
<td>0-3 Year</td>
<td>4-5 Yrs</td>
<td>6-9 yr</td>
<td>10-15 yr</td>
<td>16-25 yr</td>
<td>25 + Yr</td>
<td>Salaried</td>
<td>Non-Salaried</td>
</tr>
<tr>
<td>Housing</td>
<td>26%</td>
<td>31%</td>
<td>36%</td>
<td>15%</td>
<td>22%</td>
<td>21%</td>
<td>31%</td>
<td>19%</td>
<td>29%</td>
</tr>
<tr>
<td>Childcare</td>
<td>44%</td>
<td>33%</td>
<td>100%</td>
<td>50%</td>
<td>33%</td>
<td>33%</td>
<td>63%</td>
<td>33%</td>
<td>52%</td>
</tr>
<tr>
<td>Transportation</td>
<td>20%</td>
<td>21%</td>
<td>20%</td>
<td>19%</td>
<td>26%</td>
<td>14%</td>
<td>21%</td>
<td>12%</td>
<td>24%</td>
</tr>
<tr>
<td>Insurance</td>
<td>84%</td>
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<td>71%</td>
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<td>87%</td>
<td>94%</td>
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<td>81%</td>
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<tr>
<td>Afford Legal Services</td>
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<td>62%</td>
<td>71%</td>
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<td>52%</td>
<td>50%</td>
<td>66%</td>
</tr>
<tr>
<td>Retirement</td>
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<td>68%</td>
<td>58%</td>
<td>75%</td>
<td>81%</td>
<td>61%</td>
<td>57%</td>
<td>50%</td>
<td>75%</td>
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</table>

### FIG. A1-I.17: INDIVIDUAL NEEDS: QUALITY OF LIFE

<table>
<thead>
<tr>
<th>RACIAL DEMOGRAPHIC</th>
<th>Black/African American</th>
<th>Hispanic/Latinx</th>
<th>Multiracial/Multicultural</th>
<th>Native American/Other</th>
<th>White/European American</th>
<th>Racial</th>
<th>Overall %</th>
<th>Medical Services</th>
<th>Behavioral Health Services</th>
<th>Housing</th>
<th>Childcare</th>
<th>Transportation</th>
<th>Insurance</th>
<th>Afford Legal Services</th>
<th>Retirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian American/Pacific Islander</td>
<td>25%</td>
<td>67%</td>
<td>55%</td>
<td>67%</td>
<td>50%</td>
<td>32%</td>
<td>40%</td>
<td>47%</td>
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<td>32%</td>
<td>64%</td>
<td>39%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black/African American</td>
<td>29%</td>
<td>73%</td>
<td>65%</td>
<td>60%</td>
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<td>65%</td>
<td>42%</td>
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<tr>
<td>Hispanic/Latinx</td>
<td>10%</td>
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<td>40%</td>
<td>44%</td>
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<td>30%</td>
<td>43%</td>
<td>33%</td>
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<td></td>
</tr>
<tr>
<td>Multiracial/Multicultural</td>
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<td>69%</td>
<td>50%</td>
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<td></td>
<td></td>
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<td>40%</td>
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<td>12%</td>
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<td>10%</td>
<td>35%</td>
<td>30%</td>
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<td></td>
<td></td>
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<tr>
<td>White/European American</td>
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<td>82%</td>
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<td>100%</td>
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<tr>
<td>Other</td>
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<td>63%</td>
<td>80%</td>
<td>48%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FIG. A1-0.8: INCOME COMPOSITION

FY17 Budget Composition - Overall

- % Total Income: Educational/outreach activities
- % Total Income: Individual Donors
- % Total Income: Earned

FY17 Income Composition: $900K+

- % Total Income: Educational/Outreach
- % Total Income: Individual Donors
- % Total Income: Earned

FY17 Orgs Budget Composition $500-600K

- % Total Income: Educational/Outreach
- % Total Income: Individual Donors
- % Total Income: Earned

FY17 Budget Composition: $100-499K

- % Total Income: Educational/Outreach
- % Total Income: Individual Donors
- % Total Income: Earned

FY17 Budget Composition: $25-99K

- % Total Income: Educational/Outreach
- % Total Income: Individual Donors
- % Total Income: Earned

FY17 Budget Composition: <$25K

- % Total Income: Educational/Outreach
- % Total Income: Individual Donors
- % Total Income: Earned
FIG. A1-0.9: CASH & DEBT

CASH AND DEBT

- Cash Assets
- Organizational Debt

FIG. A1-0.10: MAJOR CONTRIBUTED INSITUTIONAL SUPPORT

FY18 Gov't & Corp Support by Budget Size

FY18 Foundation Income by Budget Size
FIG. A1-0.11: GOVERNMENT & CORPORATE SUPPORT

**Governmental Support by Organizational Age**

- FY17 Houston Arts Alliance
- FY18 Houston Arts Alliance
- FY17 Texas Commission on the Arts
- FY18 Texas Commission on the Arts
- FY17 National Endowment for the Arts
- FY18 National Endowment for the Arts
- FY17 Local or National Corporation
- FY18 Local or National Corporation

**Foundation Support by Organizational Age**

- FY17 Houston Endowment
- FY18 Houston Endowment
- FY17 Brown Foundation
- FY18 Brown Foundation
- FY17 Cullen Foundation
- FY18 Cullen Foundation
- FY17 Wortham Foundation
- FY18 Wortham Foundation
- FY17 Private Foundation
- FY18 Private Foundation

# of organizations reporting support
FIG. A1-0.12 ORGANIZATIONAL NEEDS: MARKETING

% of orgs who expressed a need for:

<table>
<thead>
<tr>
<th>Service</th>
<th>Overall</th>
<th>0-2 Years</th>
<th>3-5 Years</th>
<th>8-10 Years</th>
<th>11-25 Years</th>
<th>25+ Years</th>
<th>&lt;$25K</th>
<th>$25-99K</th>
<th>$100-499K</th>
<th>$500-600K</th>
<th>$900K+</th>
</tr>
</thead>
<tbody>
<tr>
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<td>0%</td>
<td>40%</td>
<td>0%</td>
<td>25%</td>
</tr>
<tr>
<td>Branding</td>
<td>19%</td>
<td>33%</td>
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<td>25%</td>
<td>30%</td>
<td>0%</td>
<td>33%</td>
<td>14%</td>
<td>20%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Printed materials</td>
<td>19%</td>
<td>33%</td>
<td>0%</td>
<td>25%</td>
<td>30%</td>
<td>0%</td>
<td>33%</td>
<td>14%</td>
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<td>0%</td>
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<tr>
<td>Electronic marketing</td>
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<td>33%</td>
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<td>40%</td>
<td>0%</td>
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<td>0%</td>
<td>40%</td>
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<tr>
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<td>14%</td>
<td>20%</td>
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<td>0%</td>
</tr>
<tr>
<td>Marketing Tech/ New Media</td>
<td>26%</td>
<td>33%</td>
<td>0%</td>
<td>25%</td>
<td>50%</td>
<td>0%</td>
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<td>14%</td>
<td>40%</td>
<td>0%</td>
<td>25%</td>
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<tr>
<td>Booking management and representation</td>
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<td>67%</td>
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<td>50%</td>
<td>80%</td>
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<td>50%</td>
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</table>

FIG. A1-1.18: INDIVIDUAL NEEDS: MARKETING

% of individuals who expressed a need for:

<table>
<thead>
<tr>
<th>Service</th>
<th>Overall %</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 Yr</th>
<th>10-15 Yr</th>
<th>16-25 Yr</th>
<th>25+ Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance promotion</td>
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<td>75%</td>
<td>64%</td>
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<td>86%</td>
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<td>64%</td>
<td>78%</td>
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<tr>
<td>Branding</td>
<td>68%</td>
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<td>81%</td>
<td>79%</td>
<td>65%</td>
<td>67%</td>
<td>43%</td>
<td>61%</td>
<td>71%</td>
</tr>
<tr>
<td>Printed materials</td>
<td>60%</td>
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<td>63%</td>
<td>64%</td>
<td>70%</td>
<td>52%</td>
<td>48%</td>
<td>50%</td>
<td>64%</td>
</tr>
<tr>
<td>Electronic marketing</td>
<td>65%</td>
<td>58%</td>
<td>69%</td>
<td>71%</td>
<td>75%</td>
<td>67%</td>
<td>52%</td>
<td>57%</td>
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<td>63%</td>
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<td>57%</td>
<td>65%</td>
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<td>58%</td>
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<td>63%</td>
<td>56%</td>
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CHART COLOR-CODING:
- Cells in **RED** indicate more than 66% of respondents report need;
- Cells in **YELLOW** indicated 45-66% of respondents;
- **GREEN** indicate less than 33% of respondents state as need.
### Production Needs by Professional Age

<table>
<thead>
<tr>
<th></th>
<th>Overall %</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25+ Yr</th>
<th>Salaried</th>
<th>Non-Salaried</th>
</tr>
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<tbody>
<tr>
<td>Construction skills</td>
<td>49%</td>
<td>58%</td>
<td>63%</td>
<td>27%</td>
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<td>58%</td>
<td>33%</td>
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<td>50%</td>
</tr>
<tr>
<td>Lighting</td>
<td>84%</td>
<td>90%</td>
<td>83%</td>
<td>90%</td>
<td>83%</td>
<td>78%</td>
<td>83%</td>
<td>82%</td>
<td>85%</td>
</tr>
<tr>
<td>Costuming</td>
<td>72%</td>
<td>70%</td>
<td>72%</td>
<td>70%</td>
<td>75%</td>
<td>74%</td>
<td>70%</td>
<td>85%</td>
<td>67%</td>
</tr>
<tr>
<td>Production Tech/new media</td>
<td>72%</td>
<td>65%</td>
<td>56%</td>
<td>80%</td>
<td>79%</td>
<td>70%</td>
<td>83%</td>
<td>79%</td>
<td>69%</td>
</tr>
<tr>
<td>Music</td>
<td>49%</td>
<td>50%</td>
<td>56%</td>
<td>40%</td>
<td>50%</td>
<td>52%</td>
<td>43%</td>
<td>61%</td>
<td>45%</td>
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<td>78%</td>
<td>100%</td>
<td>75%</td>
<td>87%</td>
<td>96%</td>
<td>85%</td>
<td>84%</td>
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</tbody>
</table>

**CHART COLOR-CODING:**
- Cells in **RED** indicate more than 66% of respondents report need;
- Cells in **YELLOW** indicate 45-66% of respondents state as need;
- **GREEN** indicate less than 33% of respondents state as need.

---

**FIG. A1-I.19: INDIVIDUAL NEEDS: PRODUCTION**

- Construction skills
- Lighting
- Costuming
- Production Tech/new media
- Music
- Video documentation and editing

**Asian American/Pacific Islander**
- Construction skills: 36%
- Lighting: 100%
- Costuming: 67%
- Production Tech/new media: 89%
- Music: 44%
- Video documentation and editing: 89%

**Black/African American**
- Construction skills: 65%
- Lighting: 88%
- Costuming: 88%
- Production Tech/new media: 82%
- Music: 59%
- Video documentation and editing: 82%

**Hispanic/Latino**
- Construction skills: 50%
- Lighting: 80%
- Costuming: 67%
- Production Tech/new media: 87%
- Music: 47%
- Video documentation and editing: 100%

**Multiracial/Multinational**
- Construction skills: 44%
- Lighting: 78%
- Costuming: 75%
- Production Tech/new media: 78%
- Music: 44%
- Video documentation and editing: 100%

**Native American/Other**
- Construction skills: 33%
- Lighting: 100%
- Costuming: 75%
- Production Tech/new media: 75%
- Music: 50%
- Video documentation and editing: 100%

**White/European American**
- Construction skills: 47%
- Lighting: 81%
- Costuming: 68%
- Production Tech/new media: 67%
- Music: 47%
- Video documentation and editing: 100%

**Ballet**
- Construction skills: 49%
- Lighting: 86%
- Costuming: 68%
- Production Tech/new media: 73%
- Music: 39%
- Video documentation and editing: 77%

**Contemporary**
- Construction skills: 48%
- Lighting: 85%
- Costuming: 78%
- Production Tech/new media: 67%
- Music: 45%
- Video documentation and editing: 80%

**Modern**
- Construction skills: 50%
- Lighting: 48%
- Costuming: 70%
- Production Tech/new media: 70%
- Music: 49%
- Video documentation and editing: 80%

**Tap**
- Construction skills: 65%
- Lighting: 70%
- Costuming: 50%
- Production Tech/new media: 71%
- Music: 41%
- Video documentation and editing: 88%

**Hip Hop**
- Construction skills: 44%
- Lighting: 50%
- Costuming: 63%
- Production Tech/new media: 75%
- Music: 50%
- Video documentation and editing: 90%

**Ethnic/Diasporic**
- Construction skills: 47%
- Lighting: 66%
- Costuming: 68%
- Production Tech/new media: 67%
- Music: 47%
- Video documentation and editing: 80%
FIG. A1-0.13: ORGANIZATIONAL NEEDS: PRODUCTION

### Production Needs by Org Age

#### Chart Color-Coding:
- **Red** indicates more than 66% of respondents report need;
- **Yellow** indicates 45-66% of respondents state as need;
- **Green** indicates less than 33% of respondents state as need.

<table>
<thead>
<tr>
<th>Category</th>
<th>Overall</th>
<th>0-2 Years</th>
<th>3-5 Years</th>
<th>8-10 Years</th>
<th>11-25 Years</th>
<th>35+ Years</th>
<th>&lt;$25K</th>
<th>$25-99K</th>
<th>$100-499K</th>
<th>$500-600K</th>
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</thead>
<tbody>
<tr>
<td>Lighting</td>
<td>63%</td>
<td>100%</td>
<td>33%</td>
<td>50%</td>
<td>90%</td>
<td>29%</td>
<td>78%</td>
<td>57%</td>
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<td>50%</td>
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<tr>
<td>Costuming</td>
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<td>67%</td>
<td>75%</td>
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<td>14%</td>
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<tr>
<td>Production Tech/New Media</td>
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<td>14%</td>
<td>80%</td>
<td>50%</td>
</tr>
<tr>
<td>Video Documentation/Editing</td>
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<td>100%</td>
<td>67%</td>
<td>50%</td>
<td>70%</td>
<td>14%</td>
<td>78%</td>
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<td>50%</td>
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<td>Production Management</td>
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<td>33%</td>
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<td>0%</td>
<td>22%</td>
<td>29%</td>
<td>60%</td>
<td>0%</td>
</tr>
</tbody>
</table>

CHART COLOR-CODING: Cells in **Red** indicate more than 66% of respondents report need; Cells in **Yellow** indicate 45-66% of respondents state as need; **Green** indicate less than 33% of respondents state as need.
Space Needs by Professional Age

- **Overall**
- **0-3 Year**
- **4-5 yrs**
- **6-9 yr**
- **10-15 yr**
- **16-25 Yr**
- **25+ Years**

Space Needs by Race

- **Asian**
- **Black**
- **Latinx**
- **Native/ Other**
- **Multi**
- **White**

Space Needs by Dance Genre

- **Ballet**
- **Contemporary**
- **Modern**
- **Tap**
- **HipHop**
- **Disaporic**
FIG. A1-O.14: ORGANIZATIONAL NEEDS: SPACE

Rehearsal Space | Performance Needs | Storage Space | Office Space
---|---|---|---
# Orgs | % | # Orgs | % | # Orgs | % | # Orgs | %
Overall | 7 | 26% | 8 | 30% | 15 | 56% | 6 | 22%
<$25K | 4 | 44% | 4 | 44% | 7 | 78% | 3 | 33%
$25-99K | 1 | 14% | 1 | 14% | 2 | 29% | 1 | 14%
$100-499K | 4 | 80% | 0 | 0% | 4 | 80% | 1 | 20%
$500-600K | 1 | 50% | 1 | 50% | 1 | 50% | 0 | 0%
>$900K | 0 | 0% | 2 | 50% | 1 | 25% | 1 | 25%
0-2 Years | 2 | 67% | 2 | 67% | 2 | 67% | 2 | 67%
3-5 Years | 1 | 33% | 1 | 33% | 1 | 33% | 0 | 0%
8-10 Years | 0 | 0% | 1 | 25% | 4 | 100% | 0 | 0%
11-25 Years | 4 | 40% | 3 | 30% | 6 | 60% | 4 | 40%
35+ Years | 0 | 0% | 1 | 14% | 2 | 29% | 0 | 0%

CHART COLOR-CODING:
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### APPENDIX 2: THE NUMBERS

Break-out of the N in each segment.

<table>
<thead>
<tr>
<th>Overall</th>
<th>0-3 Year</th>
<th>4-5 Yrs</th>
<th>6-9 yr</th>
<th>10-15 yr</th>
<th>16-25 yr</th>
<th>25 + Yr</th>
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<tbody>
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<td>8</td>
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<th>Contemporary</th>
<th>Modern</th>
<th>Tap</th>
<th>HipHop</th>
<th>Ethic/ Diasporic</th>
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<td>25 + Yr</td>
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<td>48</td>
<td>11</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

### Detail of Organizational Numbers

| <$25K | 2 1 2 2 2 |
| $25-99K | 1 1 1 4 0 |
| $100-499K | 0 1 1 2 1 |
| $500-600K | 0 0 0 1 1 |
| >$900K | 0 0 0 1 3 |
Individual Needs Assessment Survey

Q1 Are you a dance educator?
  • No
  • Yes

Q2 What is your affiliation? Select all that apply.
  • Private studio/conservatory/academy
  • Public school (K-12)
  • Private school (K-12)
  • Higher Education
  • Other (please specify)

Q3 Do you teach youth or adult classes?
  • Youth (under 18)
  • Adults (18 & over)
  • Both

Q4 Are you full-time or adjunct?
  • Full-time
  • Adjunct
  • Other (please specify)

Q5 Are you a dancer?
  • No
  • Yes

Q6 In 2017, how often were you paid for rehearsals? Never
  • Almost never
  • Occasionally
  • Almost every time
  • Every time
  • Not applicable

Q7 Do you work with any independent choreographers?
  • No
  • Yes

Q8 Do you work with any dance companies?
  • No
  • Yes

Q9 What companies and independent choreographers do you currently dance with in Houston?

Q10 Are you a choreographer?
  • No
  • Yes

Q11 In 2017, how often were you paid for rehearsals?
  • Never
  • Almost never
  • Occasionally
  • Almost every time
  • Every time
  • Not applicable

Q12 Do you work independently (i.e., not leading an organization)?
  • No
  • Yes

Q13 Are you an artistic or executive director of a company?
  • No
  • Artistic
  • Executive

Q14 Are you an owner of a dance business?
  • No
  • Yes

Q15 Are you an arts administrator?
  • No
  • Yes

Q16 Are you doing any other art-related work? If so, please specify.

Q17 Do you work outside the dance sector (e.g. medical, legal, hospitality, non-arts education, etc.)?
  • No
  • Yes

Q18 Do you work for a nonprofit organization?
  • No
  • Yes

Q19 What are your genres of dance?

Q20 How many years have you been involved in dance-related work as a professional?
  • No
  • Yes

Q21 Do you have a paid membership Dance Source Houston?
  • Beginner
  • Intermediate
  • Advanced

Q22 What level of membership do you have with Dance Source Houston?
  • No pay received
  • Salary
  • Hourly
  • Project-based
  • Other (please specify)

Q23 In 2017, what percentage of your overall annual income comes from dance-related work?
  • Less than 10%
  • 10% - 25%
  • 26% - 50%
  • 51% - 75%
  • 76% - 100%

Q24 If given the opportunity in 2018, would you like to increase the percentage of your overall annual income that comes from dance-related work?
  • No
  • Yes
  • Unsure/Don’t know

Q25 In 2017, how much did you spend monthly on classes and/or workshops?
  • Less than $5
  • $5 - $10
  • $11 - $20
  • $21 or more

Q26 In 2017, what percentage of your dance-related work per week was “unpaid”?
  • Less than 10%
  • 10% - 25%
  • 26% - 50%
  • 51% - 75%
  • 76% - 100%

Q27 In 2017, on average how much did you spend monthly on rehearsal space?

Q28 In 2017, on average how much did you spend monthly on classes and/or workshops?

Q29 In 2017 on a weekly basis, how many miles did you travel from home to dance-related activities?
  • Less than 5
  • 5 – 10
  • 11 – 20
  • 21 or more
Q30 In 2017, on average how much did you spend monthly on the dance-related transportation (e.g. gas and parking)?
• No
• Yes

Q31 In 2017, did you produce any work?
• No
• Yes

Q32 In 2017, how did you fund your projects?
• No
• Yes
• Not Applicable

Q33 In 2017, did you create a budget for your projects?
• No
• Yes
• Not Applicable

Q34 In 2017, on average what percentage of the total cost of a project did you personally fund?
• Less than 10%
• 10% - 25%
• 26% - 50%
• 51% - 75%
• 76% - 100%

Q35 In 2017, were any of your projects fiscally sponsored?
• No
• Yes
• Not applicable

Q36 In 2017, did you barter any services or resources that you needed for your projects?
• No
• Yes
• Not applicable

Q37 What services or resources did you barter?

Q38 In 2017, did you pay your dancers?
• Never
• Almost never
• Occasionally
• Almost every time
• Every time

Q39 In 2017, did you pay yourself?
• Never
• Almost never
• Occasionally
• Almost every time
• Every time

Q40 Do you own dance space?
• No
• Yes

Q41 Are you renting dance space?
• No
• Yes
• Not applicable

Q42 Are you renting dance space to others?
• No
• Yes

Q43 Do you have access to free space from your employer?
• No
• Yes
• Not applicable

Q44 Are you receiving any space as an in-kind donation?
• No
• Yes
• Not applicable

Q45 Are you renting rehearsal space?
• No
• Yes
• Not applicable

Q46 Do you have access to the rehearsal space you need?
• No
• Yes
• Unsure/Don’t know
• Not applicable

Q47 What type of rehearsal space do you need?

Q48 Typically, what time of day do you rehearse? Select all that apply.
• Morning
• Afternoon
• Evening

Q49 How often do you rehearse?
• Daily
• Several times a week
• Once a week
• Several times a month
• Once a month
• Other (please specify)

Q50 Do you have access to the performance space you need?
• No
• Yes
• Unsure/Don’t know
• Not applicable

Q51 What type of performance space do you need?

Q52 Do you have access to the office space you need?
• No
• Yes
• Unsure/Don’t know
• Not applicable

Q53 What type of office space do you need?

Q54 Do you have access to the storage space you need?
• No
• Yes
• Unsure/Don’t know
• Not applicable

Q55 What type of storage space do you need?

Q56 For artistic production, do you have access to technology?
• No
• Yes
• Not applicable

Q57 For artistic production, what technology do you have access to use?

Q58 Are you actively using any social media or other online platforms to promote your art or yourself as an artist?
• No
• Yes

Q59 Do you monitor how many people you are reaching through social media and other online platforms?
• No
• Yes
• Unsure/Don’t know

Q60 What social media and other online platforms are you actively using?

Q61 What social media and other online platforms do you think are most effective?

Q62 Do you plan to use technology in your dance work in 2018?
• No
• Yes
• Unsure/Don’t know

Q63 Do you want to increase your use of technology?
• No
• Yes
• Unsure/Don’t know

Q64 What type of technology would you like to have access to use?
Q65 Can you afford the dance-related supplies and materials you need?
  • No
  • Yes
  • Not applicable

Q66 Can you afford the dance-related training you need?
  • No
  • Yes
  • Not applicable

Q67 Can you afford the medical services you need?
  • No
  • Yes
  • Not applicable

Q68 Can you afford the behavioral health services you need?
  • No
  • Yes
  • Not applicable

Q69 Can you afford the housing you need?
  • No
  • Yes
  • Not applicable

Q70 Can you afford the childcare you need?
  • No
  • Yes
  • Not applicable

Q71 Can you afford the transportation you need?
  • No
  • Yes
  • Not applicable

Q72 Can you afford the insurance you need?
  • No
  • Yes
  • Not applicable

Q73 Can you afford the legal services you need?
  • No
  • Yes
  • Not applicable

Q74 Can you afford to save money for retirement?
  • No
  • Yes
  • Not applicable

Q75 Is there anything else that you need that you are currently unable to afford?

Q76 Do you have access to the dancers you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q77 Do you need any of the following production elements?
  Select all that apply.
  • Yes
  • Lighting
  • Costuming
  • Technology/new media
  • Music
  • Video documentation and editing
  • Other
  • No/None
  • Other production element (please specify)

Q78 Do you have access to the production management you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q79 Do you have access to the human resources services you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q80 Do you need any of the following marketing skills? Select all that apply.
  • Performance promotion
  • Branding
  • Printed materials
  • Electronic marketing
  • Setting program schedule more in advance
  • Technology/new media
  • No/None
  • Other marketing skill (please specify)

Q81 Do you have the communication skills you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q82 What communication skills do you need?

Q83 Do you have the booking management and representation you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q84 Do you have the ability to prepare the budgets you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q85 Do you have the basic bookkeeping skills you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q86 Do you have access to the accounting and tax services you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q87 Do you have the ability to prepare the contracts you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q88 Do you have access to the legal services you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q89 Do you have the entrepreneurial skills you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable

Q90 Do you have access to the fundraising skills you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable
Q91 Do you have access to the fiscal sponsorship you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable
Q92 Do you have access to the construction skills you need (e.g. costuming, props, sets, etc.)?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable
Q93 Do you have the skills to self-produce your work?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable
Q94 Do you have the skills to develop and produce collaborative work you need?
  • No
  • Yes
  • Unsure/Don’t know
  • Not applicable
Q95 Do you have access to the curriculum development skills you need?
  • No
  • Yes
  • Unsure/Don’t know
Q96 What else do you need to be an artist and/or to make art?
Q97 In what year were you born?
Q98 What is the zip code of your current home residence?
Q99 How do you identify?
  • Woman
  • Man
  • Non-binary
  • Other (please specify)
Q100 Do you identify as lesbian, gay, bisexual or transgender?
  • No
  • Yes
  • Other (please specify)
Q101 Where you born in the United States?
  • No
  • Yes
  • Unsure/Don’t know
Q102 Which of the following best describes you?
  • Asian American/Pacific Islander
  • Black/African American
  • Hispanic American/Latino
  • Multiracial/Multiethnic
  • Native American/ American Indian
  • White/European American
  • Other (please specify)
Q103 Are you blind or visually impaired?
  • No
  • Yes
Q104 Do you have a communication disorder?
  • No
  • Yes
Q105 Do you have an emotional or behavioral disorder?
  • No
  • Yes
Q106 Are you deaf or hard of hearing?
  • No
  • Yes
Q107 Do you have an intellectual, cognitive or developmental disability?
  • No
  • Yes
Q108 Do you have a learning disability?
  • No
  • Yes
Q109 Do you have a physical disability or mobility impairment?
  • No
  • Yes
Q110 Are you a full-time student?
  • No
  • Yes
Q111 What is the highest level of education you have completed?
  • Some high school course work
  • High School/GED
  • Some college course work or 2-year degree
  • Bachelor’s degree
  • Some post-graduate work
  • Post-graduate degree
Q112 Including yourself, how many adults currently live in your household?
  • One – I am the only adult.
  • Two
  • Three
  • Four or more
Q113 How many children under the age of 18 currently live in your household?
  • None
  • One
  • Two
  • Three
  • Four or more
Q114 Do you currently rent or own your living space?
  • Rent/Lease
  • Own
  • Do not rent or own
Q115 Do you own a car?
  • No
  • Yes
Q116 For 2017, what was your estimated annual income?
  • Less than $10,000
  • $10,000 - $14,999
  • $15,000 - $19,999
  • $20,000 - $24,999
  • $25,000 - $29,999
  • $30,000 - $34,999
  • $35,000 - $39,999
  • $40,000 - $44,999
  • $45,000 - $49,999
  • $50,000 - $54,999
  • $55,000 - $59,999
  • $60,000 - $64,999
  • $65,000 - $69,999
  • $70,000 - $74,999
  • $75,000 - $79,999
  • $80,000 - $84,999
  • $85,000 - $89,999
  • $90,000 - $94,999
  • $95,000 - $99,999
  • $100,000 - $124,999
  • $125,000 - $149,999
  • $150,000 and more
Q117 Is there anything else you would like to share about yourself or about the local dance community?
Organizational Needs Assessment Survey

Q1 What is the legal name of your organization?
Q2 What is your official job title?
Q3 How old is your organization?
Q4 How many full-time paid employees work for your organization?
Q5 How many part-time paid employees work for your organization?
Q6 How many individuals serve on your organization’s board?
Q7 Does your organization have a fiscal sponsor?
   • Yes
   • No
Q8 Does your organization own space?
   • No
   • Yes
Q9 Does your organization rent space?
   • Yes
   • No
Q10 Does your organization rent space to others?
   • No
   • Yes
Q11 Does your organization receive any space as a donation or in-kind contribution?
   • No
   • Yes
Q12 For fiscal year 2016, what was your organization’s total budget?
   • Less than $25,000
   • $25,000 to $49,999
   • $50,000 to $99,999
   • $100,000 to $249,999
Q13 For fiscal year 2017, what is your organization’s estimated total budget?
   • Less than $25,000
   • $25,000 to $49,999
   • $50,000 to $99,999
   • $100,000 to $199,999
   • $200,000 to $399,999
   • $400,000 to $499,999
   • $500,000 to $599,999
   • $600,000 to $699,999
   • $700,000 to $799,999
   • $800,000 to $999,999
   • $1,000,000 to $1,499,999
Q14 For fiscal year 2017, did your organization receive funding support from any of the following? Select all that apply.
   • No
   • Houston Arts Alliance
   • Houston Endowment
   • Brown Foundation
   • Cullen Foundation
   • Texas Commission on the Arts
   • Wortham Foundation
   • National Endowment for the Arts
   • Private Foundation
   • Local or National Corporation
Q15 For fiscal year 2018, will your organization receive funding support from any of the following? Select all that apply.
   • No
   • Houston Arts Alliance
   • Houston Endowment
   • Brown Foundation
   • Cullen Foundation
   • Texas Commission on the Arts
   • Wortham Foundation
   • National Endowment for the Arts
   • Private Foundation
   • Local or National Corporation
Q16 For fiscal year 2017, what percentage of your organization’s total earning was based on educational and/or outreach activities?
   • None
   • Less than 10%
   • 10% - 25%
   • 26% - 50%
   • 51% - 75%
   • 76% - 100%
   • Unsure/Don’t know
Q17 For fiscal year 2017, what percentage of your organization’s total funding was based on individual donors?
   • None
   • Less than 10%
   • 10% - 25%
   • 26% - 50%
   • 51% - 75%
   • 75% - 100%
   • Unsure/Don’t Know
Q18 For fiscal year 2017, how much of your organization’s total grant funding and donations were you able to spend on art making?
   • None
   • Less than 10%
   • 10% - 25%
   • 26% - 50%
   • 51% - 75%
   • 76% - 100%
   • Unsure/Don’t know
Q19 For fiscal year 2017, what was the estimated percentage of your organization’s income that was earned?
   • None
   • Less than 10%
   • 10% - 25%
   • 26% - 50%
   • 51% - 75%
   • 76% - 100%
Q20 In fiscal year 2017, did your organization pay dancers?
   • No
   • Yes
   • Not applicable
Q21 In 2017, how did your organization pay dancers?
   • Hourly
   • Project-based
   • Salary
   • Other (please specify)
Q22 In fiscal year 2018, does your organization expect to pay dancers?
   • No
   • Yes
   • Unsure/Don’t know
   • Not applicable
Q23 In fiscal year 2018, how will your organization pay dancers?
   • Hourly
   • Project-based
   • Salaries
   • Unsure/Don’t know
   • Other (please specify)
Q24 In fiscal year 2017, did your organization offer benefits to dancers?
   • No
   • Yes
   • Not applicable
Q25 In fiscal year 2018, will your organization offer benefits to dancers?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q26 Does your organization have any cash assets?
- No
- Yes
- Unsure/Don’t know
Q27 Does your organization have any debt?
- No
- Yes
- Unsure/Don’t know
Q28 Does your organization currently have a paid membership with Dance Source Houston?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q29 What type of membership does your organization currently have with Dance Source Houston?
- Beginner
- Intermediate
- Advanced
Q30 Does your organization have access to the choreographers it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q31 Does your organization have access to the dancers it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q32 Does your organization have access to the rehearsal space it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q33 What type of rehearsal space does your organization need?
Q34 Typically, what time of day do you rehearse?
- Morning
- Afternoon
- Evening
Q35 Does your organization have access to the performance space it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q36 What type of performance space does your organization need?
Q37 Does your organization have access to the following studio space it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q38 What type of studio space does your organization need?
Q39 Does your organization have access to the storage space it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q40 What type of storage space does your organization need?
Q41 Does your organization have access to the office space it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q42 What type of office space does your organization need?
Q43 Does your organization need any of the following production elements? Select all that apply.
- Lighting
- Costuming
- Technology/new media
- Music
- Video documentation and editing
- No/None
- other
- Yes
- Unsure/Don’t know
- Not applicable
- Other production element
Q44 Does your organization have access to the production management it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q45 Does your organization have access to the human resources services it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q46 Does your organization have the skills to develop its board of directors?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q47 Does your organization have the strategic planning skills it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q48 Does your organization have the grant writing skills it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable
Q49 Does your organization have the communication skills it needs?
- No
- Yes
- Unsure/Don’t know
Q50 What communication skills does your organization need?
Q51 Does your organization need any of the following marketing skills? Select all that apply.
- Performance promotion
- Branding
- Printed materials
- Electronic marketing
- Setting program schedule more in advance
- Technology/new media
- No/None
- Other

Q52 Does your organization have the fundraising skills that it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q53 What fundraising skills does your organization need?

Q54 Does your organization have access to the booking management and representation it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q55 Does your organization have the ability to prepare the budgets it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q56 Does your organization have the bookkeeping skills it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q57 Does your organization have access to the accounting and tax services it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q58 Does your organization have the ability to prepare the contracts it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q59 Does your organization have access to the legal services it needs?
- No
- Yes
- Unsure/Don’t know
- Not applicable

Q60 What else does your organization need to support its production of art or its operations?

Q61 In 2017, how many of the following did your organization produce?
- Total of live productions-self produced
- Total of live productions-presented only
- Total of live productions-co-presented
- Total of world premieres
- Total of national premieres
- Total of commissioned works

Q62 In 2017, how many of the following did your organization offer?
- Total of public performances-local
- Total of public performances-out of town

Q63 In 2017, what percentage of your performances were free?
- Less than 10%
- 10% - 25%
- 26% - 50%
- 51% - 75%
- 76% - 100%

Q64 In 2017, what was the highest single ticket price your organization offered for a performance?

Q65 In 2017, what was the lowest single ticket price your organization offered for a performance?

Q66 In 2017, what was the average ticket price your organization offered for a performance?

Q67 In 2017, how many of the following did your organization offer?

Q68 For artistic production, what technology does your organization have access to use?

Q69 For operations, what technology does your organization have access to use?

Q70 Is your organization actively using any social media or other online platforms?
- No
- Yes

Q71 What social media and other online platforms are your organization actively using?

Q72 Does your organization monitor how many people it is reaching through social media and other online platforms?
- No
- Yes
- Unsure/Don’t know

Q73 What social media and other online platforms does your organization think are most effective?

Q74 In 2018, does your organization plan on using technology in any of its performances?
- No
- Yes
- Unsure/Don’t know

Q75 Does your organization want to increase its current use of technology?
- No
- Yes
- Unsure/Don’t know

Q76 What type of technology would your organization like to use?

Q77 What else do you think is important for us to know about your organization and/or what your organization needs?

Q78 What else do you think is important for us to know about other local dance organizations and/or what they need?